

THE YEAR 838: MIXTECS REVEAL THE GENETIC CODE
with DISK OF PHAISTOS DECODED
and ARK OF COVENANT EXPLAINED

by **MACIEJ KUCZYŃSKI**

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Translation from Polish:

Part One: Patricia Sorensen

Part Two: David Player

Cover Design: Bartosz Kuczyński

In memory of my Parents:

my Father Stefan, whose life was taken away in the Katyń Forest at the beginning of World War II and my equally heroic Mother, Danuta Zofia, who led me and my Sister Małgorzata through the confusion and tribulations of war – the occupation by foreign forces, the Warsaw Uprising and then Stalinism.

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PREFACE

by Luis Eduardo Luna

Scientific epistemology is giving us a gradually encompassing and convincing depiction of the cosmos, from the unimaginable small to the unfathomable large. But once consciousness is put into the mix the whole reductionist apparatus crumbles: although there is the assumption in certain circles that at a certain level of complexity organized matter would become conscious, there are no laws necessarily giving rise to it.

Consciousness is still a total mystery. A nearly opposite view is found in traditional societies all over the planet, which view consciousness as embedded in the natural world: animals and plants, seas, lakes and rivers, mountains, rocks, whirlpools, air currents and other phenomena have spirit.

By means of certain techniques such as drumming, fasting, hyperventilation, sensory overload, sensory deprivation, and others it is possible to get in touch with these ethereal entities and get from them vital information. Many societies imply alternative method of enquiry, getting their knowledge and artistic inspiration from what we may call gods, spirits of nature or spirits of the ancestors. In many cases, especially well documented in the Americas, sacred psychotropic plants mediate access to this information.

As stated in Maciej Kuczyński's book, visions may be the source of much traditional knowledge, which is then expressed in symbols and metaphors. In this spirit the author approaches Mesoamerican art giving his interpretation to various iconographical motives and related them to such contemporary ideas as panspermia – the idea that life permeates the universe and travels through the cosmos and flourishing when the conditions are right – and the association of life symbols and the double helix, often represented as intertwined serpents.

It is necessary to point out that it is a tragedy that most of the knowledge of these extraordinary cultures regarding cosmology, and especially the particular epistemological methods they used to get to their picture of the world is a mystery to us. Religious fanaticism

was unfortunately extremely efficient in effacing the worldview of the peoples of the Americas, which at the time of the collision with the so-called Old World constituted one third of the planet's population. Efforts to elucidate the achievements of those extraordinary cultures, like those of this book, are highly welcomed.

LUIS EDUARDO LUNA

Luis Eduardo Luna, one of the outstanding experts in amazonian shamanism; born in Colombia, earned his Ph.D. from the Institute of Comparative Religion of Stockholm University. Co-author of the famous book „Ayahuasca visions, the religious iconography of a peruvian shaman”.

PART ONE – MEXICAN CODICES

THE JOURNEY TO THE UPPER WORLD

„Heaven” – That is where the Mixtecs drew their knowledge from. A personal experience convinced me of that. One day, as a participant of a workshop run by the famous White Shaman, anthropologist Michael Harner, I was lying down on a fluffy carpet in an air-conditioned room of the Mariott in Orlando, Florida together with the other adepts. Our master was a pioneer of shamanic studies in the Amazon, among the Jivaro and Conibo Indians; in the Canadian Arctic; in the United States and among the Laplanders in Scandinavia. His publications, based on the knowledge he acquired during his shamanic voyages, proved that shamanism is not a religion based on faith, but a way of accessing hidden dimensions. They also proved that these dimensions, whatever they would be, really exist! What's more, they can be accessed by anyone.

I was lying with my eyes covered, and the low tones of the shamanic drum filled me with a dull vibration. Each of us had their own aim of the „journey”. I was thinking intensely about the desire to find out how the Indians arrived at their vision of a three-levelled world. To rise into the Upper World I imagined myself standing under the trunk of ceiba tree, the holy tree of the Maya people. I looked up at the twenty metre high column covered in a smooth, silvery bark and topped with a crown of branches spreading out horizontally. It didn't help. So I summoned up the image of a rope hanging beside the trunk and tried to climb on it. It worked! In the blink of an eye I found myself on the top of the tree.

From the dizzying height I could see vast landscape. Green meadows under a clear blue sky, a thin strip of the ocean in the distance. On the right, distant palm trees and yellow houses hidden in gardens. It seemed to me that this was a reflection of a regular Florida scenery. But soon I realised that I was in another dimension. I was standing in front of a vast fortress, similar to a ziggurat, rising up above me. Its walls of yellow stone were slightly sloping inward, resembling a pyramid with the cut-off top. Green vines were climbing and winding up the walls.

Above the structure, in the air, a glass-like dome appeared . Almost immediately, it burst and broke into a million tiny pieces. Then, slightly higher, another one appeared and also burst, and its pieces scattered in the air. The same thing happened a third time with an even higher dome. When this one burst too, the bright, sunny world was replaced by darkness.

I was suspended in a deep blue, almost black, space. A rain of stars fell around me; tiny golden spots were appearing from above, they grew and disappeared the darkness below. Suddenly, all the movement ceased. I raised my eyes and just above my head I discovered a sapphire crystal, carved in the shape of a calyx, with thick petals reaching downwards. Its diameter was about one metre. Sand-like grains of golden light were pouring from the petals. I remained there, motionless, with a growing certainty of having reached the highest heavenly vault available to my consciousness. I understood that the stars were not falling. I was ascending, or rather my consciousness was passing from the material level upwards or within the subtle dimension.

I understood that the stone fortress symbolised the human world, and the green vines presented earthly existence, whose goal is trying to reach the Heaven. And the three glass domes probably depicted the three spheres known in Hindu studies, maybe the three levels of spirituality, which must be passed if one is to reach the sapphire vault. At that moment, the drum's changing rhythm called me back.

Some years later when reading hindu texts, I understood better what these visions signified. Pyramide with vines meant *džiwa*, or the soul involved in the material world. Atop of it, the first dome depicted the *subtle body* which gives birth to the dreams. It is surrounded by the second dome or the *causal body* usually experienced when the sleep is deep. The third dome is *atman*. Pure, radiant, not diluted conscience which is our essence or soul in its purest form. It connects us with *brahman* – the cosmic divinity. I was shown therefore the path to the spiritual structures of existence.

THE SOURCE OF KNOWLEDGE

This shamanic experience, followed by others, as well as months and years spent on studying the subject, reassured me that I have experienced a peculiar revelation. A rather modest and limited one, but still similar to those described in the Bible, the Torah and the Quran, in the writings of prophets and saints, and finally in the works of anthropologists describing Indian initiation rituals. It was not a dream or a hallucination. I have been shown a different world, another dimension, hidden beneath ours. A more subtle one, since it can be accessed by the way of thought through the brain. I shall not consider the nature of this dimension here. It just exists. When I became convinced that the elements of my vision are very well known to others and have been described in academic writings numerous times, I understood that this dimension goes beyond the limits of a single brain.

I recalled the biblical story of prophet Ezekiel about how he saw a strange vehicle. On the top of it Ezekiel saw “[*the likeness of a throne*] as the appearance of a sapphire stone”, and above it “*the likeness as the appearance of a man*”! (Ezekiel 1:25). In another place the Bible tells us how the Israelites offered sacrifices after receiving God's laws and then: “*they saw the God of Israel: and there was under his feet as it were a paved work of a sapphire stone*” (Exodus 24:10). I also realised that before his vision Ezekiel heard „*the noise of great waters*” (Ezekiel 1:24), and that corresponded to the swoosh, as if from a gale or flowing water, which usually accompanies – as I found out through my own experiences – passing into an altered state of consciousness. Michael Harner described it as the *Sound of the Rushing Water* in the title of his work (which is available on the Internet). All this seemed to prove that Ezekiel found himself in another dimension: „*the heavens were opened, and I saw visions*” (Ezekiel 1:1).

A chill run up my spine. I understood that the gate of time had opened, and that I, living in the 21. century, a long way from the Holy Land, have somehow approached the mystery of legendary Prophets. The myth came alive and became testable! However, what is important, I got the answer to my question. My vision presented the mystic view of the Axis of the World, as held by the Indians of Mesoamerica, that is the three-levelled existence. This is what the Mayas,

the Mixtecs and the Aztecs were showing in the images of the World Tree, as well as in their holy buildings.

They raised pyramids symbolising the material reality together with the biological life above the underground chambers of the death gods' Underworld. Painfully steep stairs of the pyramids reflected the hardships of spiritual self-improvement, and so rising to Heaven, which was in turn symbolised by the temples placed on top of the pyramids.

I understood that the beliefs of Ancient Mexicans, who have commonly and for thousands of years used hallucinogens to journey to a different world, reflect what they saw there. They are not made up, but serve to recreate the spiritual world visited during the trances in the material realm, with paintings, pottery, and wood and stone carvings. The Aztecs would admonish girls who were getting married with these words:

“Know, that your home is not here (...) Your true land is different (...) You were formed in the place where great God and great Goddess used to be (...) Heavenly woman and heavenly man (...) You arrived to the world from far away”. (Sahagún, Fray Bernardino de, Historia General de las Cosas de Nueva España, Editorial Nueva España S.A., México 1946). This meant that the visions were a source of an inspiration, or even an objective knowledge! Michael Harner wrote:

„Anthropologists, including myself, deeply underestimated the influence of shamanic trances on the religious beliefs of natives” (Harner, Michael J., The Way of the Shaman, Harper San Francisco 1990).

I can add that the same principle applies to historians and archaeologists. Their interpretations of old and contemporary cultures were based on a preconceived assumption that the natives come to their beliefs by drawing false conclusions from their observation of nature: the ominous thunder, the deadly downpour, the beneficial sun, for which some gods – as it was to be illogically assumed – are responsible. That is why it was written that “the natives believe”, “the indigenous people say”, or “they imagine...”, or “the Indians hold the belief”. It was never written in scientific articles that the natives *know*. The researchers never believed any of the information reached by the enlightenment, the initiation in an altered state of consciousness. In fact, the observations made while in an altered state of consciousness, that is to say in trances,

have always been an inspiration for the people. A excellent researcher of the Mayas' hieroglyphic writing, Linda Schele, wrote:

„During the Classic period, the heart of Maya life was the ritual of bloodletting (...) The aim of these great cathartic rituals was the vision quest, the opening of a portal into the Otherworld through which gods and the ancestors could be enticed so that the beings of this world could commune with them (...) The vision quest was the central act of the Maya world”. (Schele, Linda and Freidel, Walter, *A Forest of Kings: the untold story of the ancient Maya*, William Morrow, New York 1990).

However, with the beginning of the 20. century, there appeared a group of researchers who changed the approach and decided that without personal experience it is impossible to talk about the beliefs of the tribes and people who have practised such altered states of consciousness for millennia. These researchers, have gathered a solid body of proof during over half a century of field research. Terence McKenna, the legendary researcher of psychotropic plants, who has travelled around the world to work and live with shamans, wrote:

“I suspected, supposed and heard from many people that ayahuasca is the ultimate source of knowledge (...) that in the matter of fact it is a Tree of Wisdom”. (Terence McKenna, *Food of the Gods*, Rider 1992).

Another author, Chaumeil, stated that:

“For the Yagua, for example, contact with the spirits of plants by ingesting them is considered „the only path to knowledge” (Chaumeil, Jean-Pierre, *Voir, Savoir, Pouvoir. Le Chamanisme chez les Yagua du Nord-Est peruvien*, Paris, Editions de l'École des Hautes Études en Sciences Sociales, 1983. cit. from Luna 1999, pp.12-13)

According to Luis E. Luna this brew, bearing different local names:

*“yahé, ayahuasca, caapi, natem, pinde, carampi (...) is either prepared by pounding or cooking together the stem of *Banisteropsis caapi*, a jungle vine, and the leaves of either *Diplopterys cabrerana*, *Psychotria viridis* or *Psychotria cartaginensis* (...) and occasionally, other additives as well (...) Aya means in Quechua language „spirit”, „ancestor”, „dead person” while huasca means „vine”, „rope”.* (Luna, Luis Eduardo & Amaringo, Pablo,

Ayahuasca visions, the religious iconography of a Peruvian shaman, North Atlantic Books, Berkeley, California 1999)

This brew has been commonly used in the Amazon for thousands of years now. The psychotropic substances with similar qualities can be found in plants in many parts of the world. Depending on the climate and the biotope, they can be found in cacti, mushrooms, roots, seeds, tree bark, or tobacco. A rhythmic, monotone drumming and ecstatic dancing can have a similar effect – as among the Siberian tribes, from where word 'shaman' derives. This is why I shall continue to refer to trances in general as the altered states of consciousness, regardless of the method used to achieve them, as well as culture and time they took place in. This is what Benny Shanon, professor at the Hebrew University in Jerusalem, wrote about this experience:

„Indeed the feeling is that the knowledge one gains is ultimate and veridical. It is achieved not by means of analysis and reflection but rather by means of a direct contact, or even identification with the objects to be known“. (Benny Shanon, The Antipodes of the Mind, charting the phenomenology of the ayahuasca experience, Oxford University Press 2002).

With such an encouragement, I went to read the 36. page of the Codex Nuttal, which presents the genesis of the Mixtecs, hence all people in general. The tool I used to decipher the hermetic meanings of the pictograms was the information contained within literature and iconography of the area, in architecture and art, in paintings, sculpture and pottery, gathered during numerous visits to México, Guatemala, Belize, and Honduras. Above all, however, the shamanic experiences written down by anthropologists and known from my own experience.

This key allowed me to gather reliable indications that as early as 1115 years ago, the Indian tribes of Mesoamerica had a notion of the existence of the genetic code in linear form, whose carrier is a strand made up of two threads twisted spirally like a rope, and of the cellular structure of human, plant and animal bodies.

THE DRUM FROM MALINALCO

The first trail which lead me to the world of ancient knowledge was a wooden Aztec battle drum, or rather the carved image of an Eagle Knight, as it was dubbed by the researchers. In this work I saw something more, because the Eagle had a rope made of two strands in place of the barrel of its body. But one thing at a time!

Presently, the drum is in a museum. Local farmers took it out of an underground temple in Malinalco, at the time of conquest, and hid it from the Spaniards. I decided that travelling to that place will help me in understanding the symbolism and purpose of this holy object.

Malinalco is situated about sixty kilometres south of Tenochtitlan, the mighty capital city of the Aztec kingdom, and the present day capital of México. This small town was conquered by the Aztecs in 1476, when they routed their neighbours, the Matlazincas. They soon began carving out statues and temples in the solid rock found here. It was the subjects that the statues presented which lead the researchers to believe that it was a shrine where initiation rituals took place and where young men were made Eagle Knights and Jaguar Knights. Both these orders belonged in fact to the order of the Sun Knights. Warriors who have stood out on the battlefield, the bravest and coming from the greatest families, were admitted into its ranks. Some of them wore wooden helmets which resembled birds' heads with open beaks, others, in a similar fashion, wore the skins taken off jaguars' skulls. I thought that in Malinalco, more than anywhere else, I will come close to understanding this symbolism.

The view seen from the car seemed to me to be a good omen. On a cloudy day, from behind the hills covered in dark, luscious greenery, a wall emerged in front of me. Riding towards it, I did not see it at once, thinking it was some dark clouds, but at one moment the wind dispersed the fog tattered like cotton wool and I realised that what stands behind, great and unmoving, is a stone wall. It was impossible to estimate its height, it reached the base of the clouds. The huge gorge cutting into it seemed to be a passage leading to a temple filled with dark blue twilight. With my eyes fixed on the wall, until the last moment I did not see the town at its foot. I crossed several streets and following a road sign I arrived at the mouth of the gorge. Here, a Mexican

family owing its present livelihood to buildings erected by their ancestors, surrounded the car and persuaded me to bring it into the garden. Under the banana leaves, in green tunnels, parked the cars belonging to tourists. I became aware, as I counted out five peso, placing the silvery coins on a dark hand, that I can get on with this rip-off in this place. Because it is from here that the monument which set me on my investigation originates.

On zigzagging paths I started climbing up to the corner pillar of the gorge. Seen from afar, with its mighty size it seemed almost vertical. Now I could see that it was sufficiently sloped for hundreds of steps to be carved into its side. The first impression that made me compare the gorge to a temple became even stronger. As I climbed further up from the valley's bottom, the walls seemed to grow, and the space increase. Unmoving clouds of white steam resembling the smoke of incense in a huge nave hung here and there. A blue mist floating in the expanse of the canyon created an aura of mystery, solemnity, of something lofty. It would be difficult to find a more appropriate place to pass on the mysteries of nature.

The Great Temple in the Aztec capital was made by men, it was the place where one could repent and receive teachings, but only here, in this cathedral of nature, the cosmic connections which rule the world could be understood. Because they were, as I suspected, the subject of these initiations.

There were a few temples on platforms carved in stone and located on different levels. Not much was left of those made of the piles of stones. However, the most important one, the earthly abode of the Sun, said to be carved in solid rock, was happily preserved. Fourteen very steep steps, guarded by a headless jaguar, lead to a high platform. A narrow door, carved into the wall itself, showed a dark interior. I was surprised by its small size, but I soon forgot it. The spirit of this place was still alive. Those who wanted to find it there this day would be told the same things it said five hundred years ago.

The entrance was a narrow crevice, with two snake heads with open mouths full of sharp fangs carved on its sides. They told me that every detail of this monolithic architecture had deep meaning. To enter I stood on a reptile's forked tongue, carved in the floor. It was then that I understood the illusion! From a certain distance it would seem that there are two snake heads, turned towards each other. From up close you could see that there was only one snake, turned

towards the person entering the temple. This doubling snake was soon to transpire to be the central issue of the initiation.

A circular chamber with slightly smoothed wall and a diameter of only six or seven metres, was simple, rough and devoid of any ornamentation. It was encircled by a low bench of a sort. On the bench, opposite the entrance, there was, a spread jaguar skin carved in stone, with the tail turned up towards the wall, and on both sides, in the same positions, two eagles. In the centre of the temple there was another eagle half-embedded in the floor.

Here, in this temple, there was no place for splendour, and I understood why. These holy symbols were connected, they were etched into the matrix, and the significance of this was greater than any ornamental representations. Nature spoke here, bringing forward its first and foremost rule – the unity of all things. I sat on the bench in the twilight, in this simple, cold chamber, and I thought that it was carved by someone who was fully aware of its goal. Nothing in here was distracting, allowing attention to be concentrated and drawn to essential truths. In the twilight and silence I felt a power radiating from these surroundings, which has not been dispersed by the centuries.

That was when I remembered what Diego Muñoz Camargo wrote:

“This ceremony of knighting the ones born in México and Tlaxcala, as well as in other provinces of the Mexican language, was commonly known (...) The candidates were knighted with many ceremonies, because, first of all they have been closed for forty or sixty days in the temple of their gods and were fasting all this time, and did not contact anybody, except the ones who served them, and then they were led to the Great Temple and there the great truths of the life were lectured them, to be preserved and protected” (Muñoz Camargo, Diego, Historia de Tlaxcala, Ed. Chavero, México 1892).

At that moment everything became clear! Fasting, isolation and the retreat of the temple! It was an obvious preparation for a shamanic initiation! Here, young men, aspiring knights, sitting on the bench drank the brew or chewed the hallucinogenic mushrooms and set out on a journey to another dimension, where truths about the existence were revealed to them. These were the life truths that they were meant to retain! The most important one was revealed by the Eagle-Sun, which stood carved in the middle of the chamber.

SUN-GOD

I stood there staring at the eagle in the middle of the floor and thinking what use did this dark chamber have for the sun cult. And then the memory brought to my mind the words of the XVIII. century Swedish philosopher and mystic, Emanuel Svedenborg:

“As for the Lord’s actually appearing in heaven as the sun, this is something I have not simply been told by angels but have also been allowed to see a number of times” (Svedenborg, Emanuel, Heaven and Hell, 1758).

And here I experienced a revelation: Svedenborg experienced a vision while in an altered state of consciousness, and probably the same thing was experienced by the Aztec Knights of the Sun! And still, even today, this is a typical shamanic experience, practised at night or with covered eyes so that the daylight would not eclipse the internal brightness. And this very brightness was the source of all sun cults, like in Egypt or among the Incas, which has not been discovered by archaeologists!

Further on, I shall often refer to the already quoted work of Benny Shanon. It presents the great, longstanding experience with *ayahuasca*, of the author himself and his many informers: native people, shamans, members of religious sects and travellers. The work was deemed to be an exhaustive study of the subject. This is what Shanon writes about what he experienced during his trance:

“The most powerful moments in an ayahuasca session involve light. The light characterised as supreme is typically associated with special meaning.

Once I experienced a scene in which I was carried up to the high heavens. The skies opened and there was the light, that, I felt, was the source and fountain of all things. The association that came to my mind was that of ha-or haganuz, the Hidden Light which in the Jewish mystical tradition is said to have been created on the first day of Creation and is kept for the righteous for the Days to Come (...)

The bountiful light of the sun as it reflects the grace of Shekhina (according to the Jewish tradition - the female aspect of the God – remark by MK). *And I saw different worshippers of this Sun – King Solomon on the one hand, and kings of the Inca on the other hand – and I myself became intoxicated with the grace of the Holy*”.

And then I encountered the primordial entity of light. The entity from which all has been created. The entity which is the guarding flame of all creation, life, and intelligence, whatever form intelligence takes. In religious traditions this entity of light has been called God” (Shanon, op.cit).

If the visions connected with the higher light can be considered a commune with divinity, it becomes clear why so many peoples worshipped a Sun-God. It is usually accepted, that the reason for that was solely the beneficial effect of the sun's rays. Even prehistoric man saw that biological existence is dependent upon light and warmth. But archaeologists were concentrating on the physical and psychological effects of the Star, and completely overlooked the phenomenon of transcendental Light. We know that the material universe is also based on light. Radiation was the first thing called in to being in the Big Bang. Here I will just bring up again one more aspect connected with the sun which is important for life.

THE SHIELD OF THE SUN

The most obvious blessing given by the Sun to living organisms is the constant flow of radiant energy. The thermal death of the Sun in around 8 billion years, as it has been calculated, will also be the death of organisms on Earth, unless the sentient beings living at that time will find a different source of energy.

However, another benefit that life derives from its proximity to the Sun is the shield it creates to guard against radiation from space. The torrent of incredibly fast and penetrating particles from the vast space of the universe could lead to the sterilisation of all the forms of life from the face of Earth. It would have even prevented the formulation of life on our planet some four billion years ago. That was when first particles capable of creating their own copies appeared – and they would have been destroyed by this cannonade from space, without any hope of reaching a higher level of organisation.

The factor which prevented this threat from being fulfilled was the solar atmosphere which stopped this barrage. The nucleosynthesis taking place within the Sun produces huge amounts of energy and particles which are being released outside. Every second four thousand tonnes of matter leave the surface of our star. Apart from electromagnetic radiation, such as light and heat, there are also such particles as neutrinos and electrons with the initial speed of 500 kilometres per second. Starting their flight perpendicularly to the Sun's surface, their trajectories are twisted into the shapes of elongated spirals. This happens because of the rotation of the star, occurring once every twenty five days, which combined with its great size produces truly impressive speeds.

This rain of particles scattered everywhere, called 'solar wind', is nothing else but the atmosphere of this cosmic body, its thinned continuation, the Sun itself. The reach of this atmosphere, as detected by probes sent out in recent years, is such that it encompasses the whole system, all the way outside Pluto's orbit. This creates an environment which is markedly different from the space lying further, filled with extremely rarefied interstellar matter.

The border of the solar atmosphere is the surface, on which the “wind” blowing from the Sun collides with that matter, creating an area of violent turbulence. The electrical charges of these particles create magnetic turbulence which in turn makes this invisible barrier. If compared to the whole of the atmosphere it would be no thicker than the surface of an inflated balloon, yet it is sufficient to offer our planet adequate protection against the radiation coming in from the depths of space.

For this reason, in complete accordance with scientific facts, we can say that life had its source and still exists and develops in the centre of the Sun, is its own internal phenomenon, its own process.

MYSTIC SUN

A different aspect of the Sun was revealed to humanity through visions, and not only shamanic ones. It was known by initiates of different religions. Saint Hildegard of Bingen, the famous German abbess and prophet, born around 1098, revealed that when she was only three years old, the “*shadow of the Living Light*” had manifested to her. In her work known as “On God's Activity”, she wrote:

“*The light originated in Heaven, flame which did not burn but illuminated the heart*” (Bingen von, Hildegard, *De operatione Dei*).

Imbued with the feeling of communion with divinity, she felt a ray of “*spiritual Sun*” which awakened in her consciousness a greater understanding of holy texts. The supernatural light in mystic visions is a common experience. It was felt by Saint Thérèse of the Child Jesus, as well as by Meister Eckhart in the 13. century, which allowed him to formulate a holistic view of Creation, wherein everything is connected together, and there is a basic unity between man and God. Such were the beliefs of all prehistoric men – in America and other parts of the world. This was expressed by Saint Francis of Assisi in his “Canticle of the Sun”. Even earlier Saint Paul on the road to Damascus was bathed in a great light, from which Christ spoke.

But this is not the only issue. Numerous visions of light have been interpreted as representations of the creation of the universe. In this cataclysmic event light is first. Shanon wrote:

“*And it is not for nothing that the biblical story of Creation begins with the light. The sun, the moon and the stars were created on the fourth day, but Light, the primordial Light, was created on the day one.. The Jewish esoteric tradition is replete with reflections about the nature of this light, the major opus of Kabbalah is the book of Zohar, 'splendour'*”.. (Shanon, op.cit.).

An encounter with the Supreme Light is a powerful spiritual experience impossible to describe with mere words. Shanon gives us proof of this by referring to:

“The biblical comments in conjunction with the human inability to see the face of God and live (Exodus 33;12-23). Indeed in the Bible it is noted that it was not even possible for people to look at the face of Moses after he had encountered the Divine, for his face shone (Exodus 34;30). Similar descriptions regarding the divine light that cannot be forborn are encountered in other cultural traditions. E.g. Zeus appearing before Semele, his beloved human wife and the mother of Dionysus, which leads to the woman’s death”. (Shanon op. Cit.)

It became clear to me that in the underground Aztec temple in Malinalco, the Sun shone beneath the closed eyelids of the initiated knights. Paradoxically, it would seem, visions, including those of light, require darkness, which was provided by the subterranean chamber.

The personification of the sun, identified with a god, was the Eagle. The bird emerging from the heavenly blue. The drawing I found on the first page of the Codex Laud, a hand-painted Indian picture book supports such interpretation of the Eagle.



Fig. 1. The blood of the human sacrifice provides energy to the Sun-Eagle. Codex Laud.

This image explains the meaning of the bloody offerings which the ancient inhabitants of México sacrificing human hearts to the gods began to perform at some time. In the bottom part of the drawing we can see a priest dressed as the god of death, Mictlantecuhtli. A dark cloud flows out of his skull, which goes to devour the shield of the sun. However, the priest saves the Sun by cutting the human sacrifice's chest open with an obsidian knife, and tearing out the heart with his right hand. Burned together with blood, it powers the weakening Sun. The Sun-Eagle drinks from the stream of blood surrounding the shield.

Appreciated from this point of view, this ritual, so terrifying and cruel in our eyes, appears in a different light. It was meant to support the source of life. For the Aztecs it was a noble act. I thought about how they reached such an idea, and I arrived at the conclusion that since they searched for the inspiration in trances, among the spirits of ancestors and nature spirits, then perhaps they were led astray by evil spiritual beings and believed the whispers telling of the necessity of the human sacrifice. But these are just my speculations, presented here off-handedly.

What I wanted to achieve here, was to stress the importance of the Eagle-Sun depicted on the drum from Malinalco. The next step should be to decipher the meaning of the rope made up of two threads, which made up the barrel of the Eagle's body.

When I was thinking in the Temple of the Sun about the way the Knights achieved an altered state of consciousness, I understood that quite often “you can't see the wood for the trees”! By no means were they restricted to using only the *peyote* cacti or mushrooms of the *Psilocybe* genus which were common in México. I struck my forehead. They had the drum! It did not have to be, as archaeologists claim, a war drum! I myself took part in a session, where I entered an altered state of consciousness by the beating of a drum. And that, I am certain, was the main purpose of the Malinalco drum! It was its beating that opened the gates of the mystery of the Sun-Eagle and the Twisted Rope.

ARK OF THE COVENANT

I was confirmed in this belief by the discovery made by Tudor Parfitt. From his book entitled “The Lost Ark of the Covenant” (Parfitt, Tudor, Harper Collins, London/New York 2008) I found out that the author, a Welshman, studied Hebrew and Arabic at Oxford, took his doctorate in the history of Jews in Palestine; he also studied their history in Asia and Africa, after which he embarked on a long search of the Biblical Ark of the Covenant in the complex of caves beneath Jerusalem, in Jordan and Yemen, in Papua New Guinea, in Egypt and Ethiopia, and finally in Zimbabwe. There he was reaffirmed in his convictions that the Ark of the Covenant was a drum, carried out of Jerusalem around the year 586 B.C., before the Babylonian invasion, and hid in South Africa, in Zimbabwe by one of the lost tribes of Israel.

Parfitt found out that the *ngoma lungundu*, that is the “ark of the covenant”, is worshipped by the Lemba and Venda tribes, as an instrument for communicating with spirits of the ancestors. Both these tribes call *ngoma* the Voice of Mambo wa-Denga – “Voice of the Heavenly King”. This supported the thesis that the Ark of the Covenant was a shamanic drum.

After numerous adventures, in March of 2007, Parfitt ended up in the Zimbabwe Museum of Human Sciences in Harare. There he was taken to a cluttered, dark storage space. Under the catalogue number of 5218 he found *ngoma* – the Ark! He writes that he felt a shudder run up his spine. Suddenly everything in the room took on gleaming, sharper contours. Parfitt thought he could feel a strange holiness radiating off the *ngoma*. There was no golden coating, but the cracked remains of the four rings, used for sliding in the rods for carrying it, still were there.

In October of 2007, archaeologists of Oxford University carbon dated the *ngoma*. It did not come from Moses's times, it was made in 1350, which did make it one of the oldest wooden objects discovered in Africa, but it was too new to be the Ark. All that was left was the conjecture that this was another incarnation of the original – a copy of the Ark which travelled with the Israelites.

But now it had to be proved that the Israelites did really reach this place! DNA tests performed on members of the Lemba tribe from the banks of the Limpopo river showed that their

claims of Jewish heritage were not without grounds. Many of the men have the same type Y chromosome as male descendants of Jewish priests in Israel.

The issue of explaining the inconsistency of the shape of the acacia drum with the biblical description of the Ark as a rectangular chest covered with gold on both sides still remained. According to Parfitt, it is the biblical description that does not give a true picture, because at the time and place it was made, the Ark could not have been precisely made with gold and intricately ornamented. The description was probably composed many centuries after the events presented in Exodus, and influenced by Egyptian art which predominated in Israel at that time. In any case and according to ancient rabbinical sources, there were two Arks: a simple one carved out of acacia by Moses himself in the shape of a drum – a container for the two Tablets of Law, and a later one, more detailed, made out of gold by Bezaleel. The first, holy, Mosaic Ark, as the wood decayed, was replaced by a newer replica. The one found by Parfitt, made some 700 years ago, is then the last object on Earth which descends directly from the Ark of the Covenant.

After Parfitt's revelations, the accounts of modern shamans about their meetings with ancestors during trances triggered by drumming started to appeal more to me. For centuries, this instrument has been a vehicle for heavenly voyages in both Americas, Asia and part of Africa. It is the drum that induces the altered state of consciousness and allows the shamans to communicate with spiritual beings. I know what I am talking about, as I have experienced it personally. And that was the purpose of the Ark of the Covenant, which Moses made on God's command:

“And you shall put the mercy seat on the top of the ark, and in the ark you shall put the testimony that I shall give you. There I will meet with you, and (...) I will speak with you about all that I will give you in commandment for the people of Israel.” (The Holy Bible, English Standard Version, Exodus 25:21,22)

Finally I could accept that the Drum from Malinalco was the Aztec Ark of the Covenant! As such, it was the holiest of holy objects. This meant that the symbols placed upon it possess the same qualities and concern the highest initiation. The Eagle was the Sun – the Light – God. Then what was the rope which made up its torso? I had no doubts that it presented something equally

holy and of highest importance for the mystery of the existence of the man who was emerging out of it! This had to be discovered.



Fig. 2. The barrel of the Eagle-Sun's body is made out of the **malinalli** string twisted of two threads. The Sun combined with the String give beginning to Man. The Aztec drum from Malinalco.

Leaving the Temple of the Sun, I climbed further up to view all of the surrounding area. Above the walls of the gorge, the hills laid down and changed into rounded hillocks, but their tops, covered with grass, were blending with the clouds. Wisps of mist were flowing around me, and thoughts run like lightning through my mind. A Holy String?

What type of associations could this symbol evoke in me, a man living in the era after Watson's and Crick's discovery in 1953 of the structure of deoxyribonucleic acid? Obviously, with a symbolic chromosome, realising the programme of the construction and workings of the human body through the genes contained within. That is how I understood it. The Eagle, the String, and the Human emerging from them was a representation of our genesis, an allegory for the origin of Man, born out of the Sun and Genes.

I soon received a confirmation that I am on the right trail! It was a different Aztec sculpture showing the same theme. On a stone tablet, carved before the conquest, there was an image of an eagle whose barrel of the body was this time replaced by a round sign of a 'precious stone', which was a hieroglyph meaning 'life'. Its similarity to the structure of a cell is not in the least coincidental. In one of the following chapters I will present the evidence proving that it is, in fact, a cell. So the whole image presented a different representation of the image from the drum from Malinalco. The Eagle-Sun appears as a protector of the cell. But the string was also present here, in the form of a serpent. As I was soon to find out, the serpent personified the Spirit which ruled the holy, twisted string of DNA.



Fig. 3. The barrel of the Eagle-Sun's body replaced by the sign "precious stone", hieroglyph for "life", resembling the scheme of the cell. The Aztec sculpture.

DOUBLE SPIRAL

It was easy to cast aside the first doubts about whether the string was not purely an ornament placed there for decorative purposes. What kind of ornament is it, that gets placed in the central part of such an important figure! After all, it was given the solar eagle wings, tail and head. It is from this that man emerges. What's more, I well remember that another bearer of a similar spiral was a stone eagle from Perú.

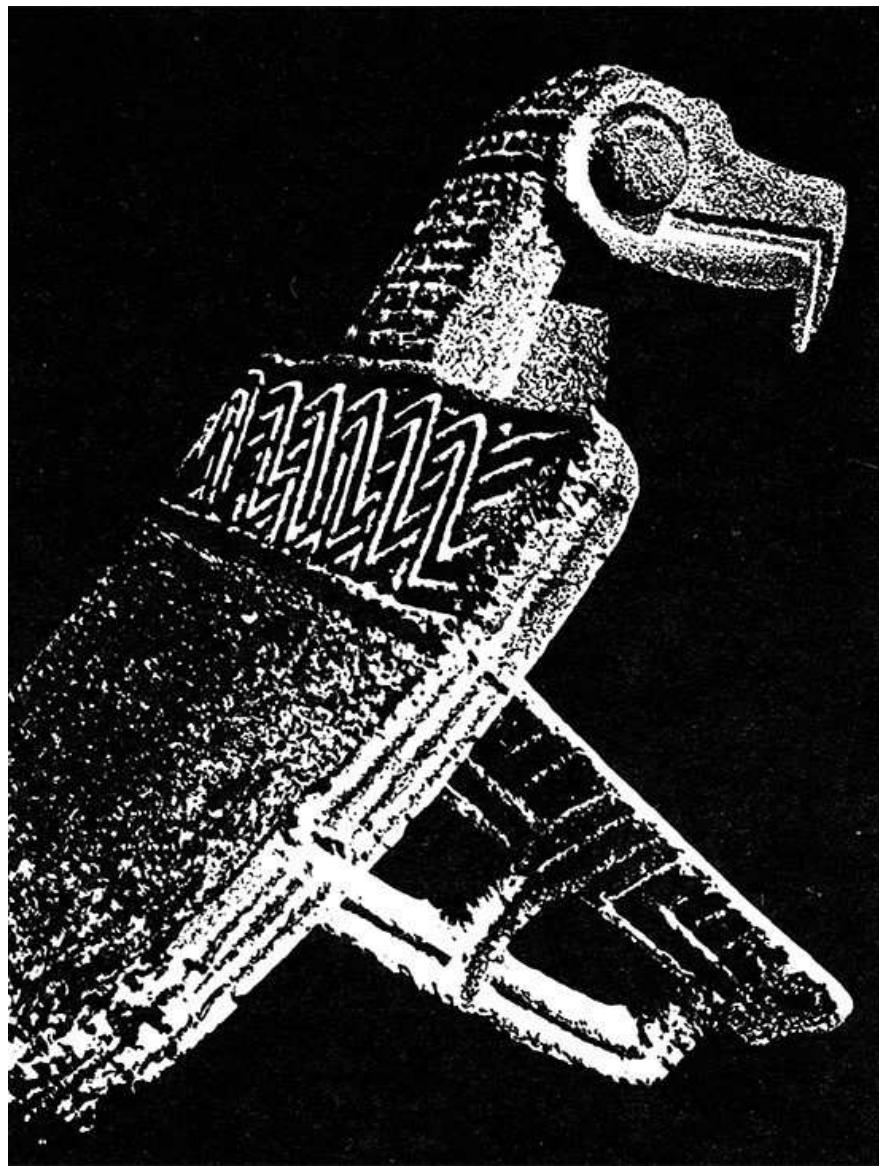


Fig. 4. Stone eagle, the bearer of the double spiral, Perú.

But that is not all! It appears in a similar form on the Sumerian seal, as an object of priestly worship.

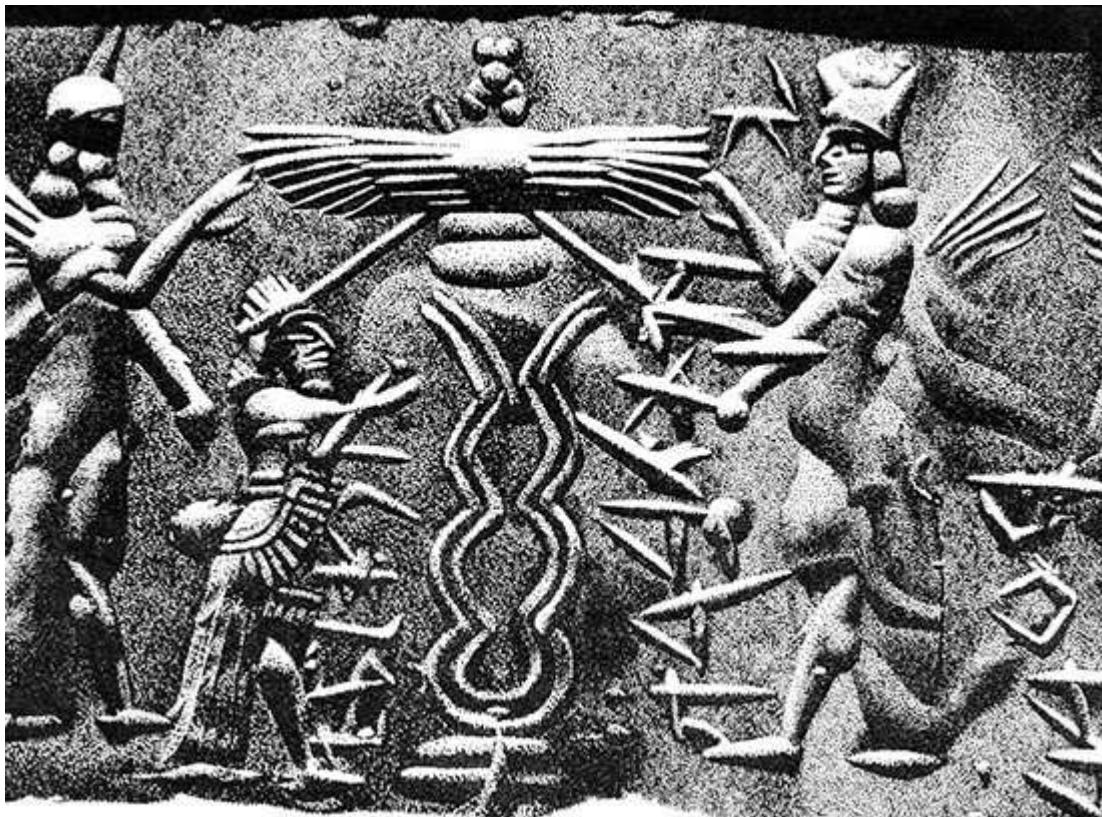


Fig. 5. A Sumerian seal with an imitation of the double spiral, projected onto a plane, beneath a sun shield with eagle wings.

Above it was the shield of the Sun equipped with eagle wings. It was difficult to doubt that this was a Sumerian version of the Malinalco Drum! The whole of it clearly signified both the extraordinary significance of the string-spiral, and the fact, that the knowledge associated with it once belonged to many different peoples of the world.

Discovering this similarity, I at once realised that sooner or later someone will raise a charge. These images of a plait are merely similar to the double helix making up the DNA, that is the two threads running parallel to each other, as if encircling a cylinder. Yet when, after some time, I consulted biology textbooks and publications, which came out shortly after the discovery of the acid was awarded the Nobel prize, it turned out that plenty of authors described DNA in words as a “double spiral” and often erroneously drew its diagram projected on a plane. So a similar

mistake made by the Aztec sculptor, who had to take on the difficult task of recreating a subtle vision in wood or stone could be forgiven.

Well, there is still more! On the Sumerian seal and on the back of the Peruvian eagle, the two strands ran, as they should, parallel to each other, and their placement in a zigzag pattern could be seen as a suggestion of the helix projected upon a plane. It would have to be agreed that these images, while greatly simplified, did clearly inform the viewer that the strand made up of two threads which get their energy from the Sun, is the basis of life. Here I will allow myself another digression.

ENGRAVING OF BLOMBOS

Another image has recently joined the ones I just described. It has been called the “oldest work of art” made by man. This is how archaeologists described a carving found on an ochre bar discovered in a cave in Blombos in South Africa. It was accompanied by twelve other pieces of rock with carved signs. They were dated to be 75,000 – 100,000 years old. All of them, together with others found in other places in that region, prove that:

“symbolic aims and tradition were present there earlier than supposed until recent”.
(Henshilwood, Christopher S., Fully symbolic sapiens behaviour: Innovation in the Middle Stone Age at Blombos Cave, South Africa. In: Rethinking the Human Revolution: New Behavioural and Biological Perspectives on the Origins and Dispersal of Modern Humans. (eds.C. Stringer & P. Mellars), MacDonald Institute Research Monograph series: Cambridge, University of Cambridge Press: 123-132 1, 2007).

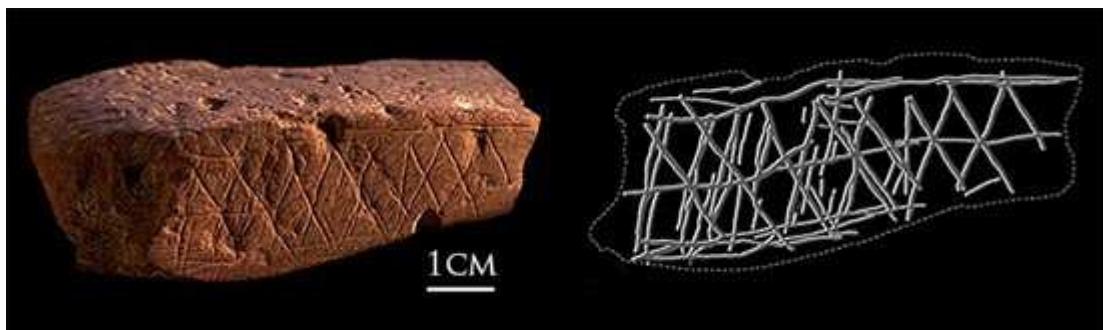


Fig. 6. The engraving mimicking a double spiral projected on a plane; Blombos Cave, South Africa.

When I saw the photograph of the bar, which has appeared in all newspapers around the world, I realised that I have all the reasons to suppose that it is not just a “scribble” as made by pre-schoolers. This sculpture was created for a completely different reason. It was not an ornament! That is obvious, if only because nearly all archaic works of art, created much later, during the Palaeolithic or Neolithic era, always carried ritual, symbolic significance, relating to natural processes and phenomena such as fertility; atmospheric, meteorological, calendar

phenomena; celestial bodies and astronomical occurrences, as well as shamanic rituals. As a matter of fact, Henshilwood himself admitted the symbolic status of this engraving.

This is why I claim that this carving expresses reverence for the structure, probably revealed during a shamanic trance, that holds key meaning for the existence of life. The art of primitive men did not serve ornamental purposes, but was to recreate revealed knowledge!

The practise of entering “an altered state of consciousness” has a longer history than it appears. Perhaps this state lies at humanity's cradle. Perhaps it was this that prompted the evolution of *Homo sapiens*! If that is the case, a time period of 100,000 years ago would not rule out practising shamanic trances. Below I relate a hypothesis which strongly speaks in favour of the fact that our ancestors were “immersed” in a world of visions much deeper than we may think. And that without recognising this, we will never understand their beliefs and teachings. Ours for that matter, too.

CREATED BY MUSHROOMS

This is what Terence McKenna, quoted above, claims. According to him, pre-human creatures, when they began living on the African savannah, encountered hallucinogenic mushrooms that grew plentiful on the medium of manure left by the countless herds of gazelles, antelopes and buffaloes.

Already by the end of the 20. century it was acknowledged that human evolution happened during an incredibly short period of time. The emergence of modern humans took less than three million years! The amazing growth of the brain, the development of culture, social institutions and language was so rapid and is so mysterious that most evolutionary biologists are not even attempting to look for an explanation.

Scientists kept presenting new hypotheses. Leaving the trees to walk on the ground, assuming an upright position and freeing up the hands was to be one of the answers. Supposedly the descent was prompted by the abundance of nourishing carrion on the savannah. The freed-up hands reached for tools, and their use triggered inventiveness. Group hunting and social life provided a strong impetus for the development of language.

And now, after many years we have a credible idea: From Terence McKenna's controversial book "Food of the Gods", we learn that the biblical tree of the knowledge of good and evil may have in fact been the psychoactive, hallucinogenic plants. And we owe our rapid evolution to the impulse from the hidden world, that is the "spirit reality", which lies "beneath" our world.

McKenna, who passed away in 2000, a traveller, writer and a researcher of shamanism in different parts of the world pondered the question: why, as a species, are we so fascinated by altered states of consciousness which are triggered not only by narcotics and hallucinogens, but also by coffee, tea, alcohol, tobacco, chocolate, medicine. This gave rise to another question: what might have been the influence of the personal experience of the transcendental dimension on spiritual development? Hallucinogenic plants were consumed in forest communities since the dawn of time, giving them access to the spiritual reality. It remains this way today. The greatest anthropological discovery of the 21. century for the Western researchers was the assertion that

shamanism is alive, it is not dusty and it did not let itself get buried. The influence of visions on the intellectual life of many tribes is still significant. The Mexican Huichol people are the best evidence of that statement. Each year, on the rocky uplands they reap the harvest, gathering supplies of dried peyote cacti. These allow them constant access to the spiritual reality and successful resistance, even today, against Western civilisation.

A shamanic trance gives insight into the world of spiritual beings. The jungle or desert changes. It pulses with energies. The leaves, trees and rocks glow with an inner light. The ghosts of plants, animals and rocks appear. With a language of no words, directly into the mind, they transmit learning, give advice on hunting and medicine. Spiritual allies appear in the guise of animals, the ancestors and family founders. One can hear the truly moving, unspeakably beautiful song of the internal space, a sound which is at the same time a picture. Such an experience has a profound, stimulating influence on the development of the mind, imagination and thought.

SACRED MUSHROOMS

Man comes from Africa, a land covered with forests abounding with hallucinogenic mushrooms. And when our ancestors moved to the savannah due to climate change and forest fires, there too they found mushrooms, growing on manure from hoofed mammals, containing *psilocybin*, a compound which connects with receptors found on the surfaces of neurones and which opens the door to a different world. These mushrooms were not only gathered and eaten, but they achieved cult status. I have seen their holy images from ages past – painted, sculpted, moulded out of clay – in museums in different countries. The evolution of bipedalism and going out into the savannah happened sometime between 9 and 5 million years B.C. Some 3 million years ago, at least three vegetarian pre-human species existed in East Africa. These were the *Homo africanus*, *Homo boisei* and *Homo robustus*, with brains weighing a lowly half a kilo (around one pound). That is when the first omnivorous hominid came on the stage – and on two legs, of course! – the *Homo habilis* and... the brain made a leap forward!

Suddenly and mysteriously achieving a weight of 770 grams (about 1.7 pounds), the brain did not stop there. During the next two and a quarter million years it made an impressive leap to 1100 g (around 2.5 pounds), carried around in the head of *Homo erectus*. There is a convincing proof that this species used tools and possessed a basic culture. In the Cave Chukutien in South Africa, there are remnants of fires and charred bones, which indicate that meat was cooked. This hominid was the first to travel out of Africa. And 100,000 years ago the modern *Homo sapiens*, also originating in Africa, with a brain weighing over 2 kilograms (around 5 pounds), migrated in huge numbers. Charles J. Lumsden and Edward O. Wilson in their work entitled “Promethean Fire: Reflections on the Origin of Mind” (Lumsden, Charles J. i Wilson, Edward O., Promethean Fire: Reflections on the Origin of Mind, American Anthropologist, 86: 481–483, 1984) state that it may very well have been the greatest progress of any complex organ in the history of life. Would this not be a strong indicator that some unusual factor was involved in this?

McKenna came to the conclusion that the causative role may have been played by psychoactive alkaloids present in pre-human diet, especially hallucinogenic components, like *psilocybin*, *harmaline*, *dimethyltryptamine*. Does this make any sense? The answer to this

question was given in 1960. Roland Fischer, giving his students small amounts of psilocybin and measuring their ability to determine the place where two parallel lines begin to diverge from each other. It turned out that psilocybin greatly enhances that ability. In his opinion this experiment proved that a person who took a hallucinogen is more informed about the real world than the person who did not. It may sound strange, and yet...

As McKenna explains, when our ancestor took psilocybin, his optic activity enhanced. He could see better, and that meant more successful hunts, an abundance of food, which meant an increased chance of survival and raising offspring. However, that is not all. Higher doses of psilocybin cause sexual arousal, a stimulation of the central nervous system, and these in turn are conducive to breeding and general well-being. In even higher doses, psilocybin causes activity in the area of the brain responsible for speech. This is how Henry Munn described the relation between the mushrooms and language:

„Language is an ecstatic activity of signification. Intoxicated by the mushrooms, the fluency, the ease, the aptness of expression one becomes capable of are such that one is astounded by the words that issue forth from the contact of intention of articulation with the matter of experience. The spontaneity the mushrooms liberate is not only perceptual, but linguistic. For the shaman, it is as if existence were uttering itself through him” (Munn, Henry, The Mushrooms of Language, 1973, cyt.)

And here we come to even greater amounts of the substance causing shamanic ecstasy. A trance can open the door to a transcendental dimension which is no less mysterious to us than it was to our mushroom-chewing ancestors. Their nervous systems, in the course of several thousand years, was being flooded by hallucinatory realities with their strange and alien beauty.

A FUSE FOR THE SOUL

Ethnobotanist R. Gordon Wasson was of the opinion that hallucinogenic mushrooms were conducive to the emergence of conscious people and religions:

“As man emerged from his brutish past, thousands of years ago, there was a stage when discovery of the mushrooms with miraculous properties became a revelation, a real fuse for the soul. They permitted to see what usually is obscured for the mortal eye, and what arouses feelings of admiration and adoration, of gentleness and love of the highest intensification”
(Wasson, R. Gordon, The Wondrous Mushroom: Mycolatry in Mesoamerica, McGraw-Hill, New York 1980).

Ultimately it can be said that we “ate out” the way to a higher consciousness. And we can joke about it, too: Terence McKenna wrote in his quoted book that we were not only the Naked Apes, but also “stoned apes”! Isn’t this statement partially true even today? There is no other creature on this world addicted to such a number of substances as the human being!

There is another aspect of the whole mushrooms issue. If we found out that we really owe our consciousness to them, cosmic intervention would not be ruled out. According to McKenna, the mushrooms' spores may have come to Earth from space, in accordance with the panspermia hypothesis. Perhaps they were spread throughout the Universe by distant cultures as germs of intelligence. McKenna also wrote:

“Imagination proves presence of the divine sparkle in humans... This is the emanation from above – descent of the world's soul into each of us” (McKenna, op. cit.)

Leaving Malinalco, I was aware that the rest of my investigation must be directed towards explaining the role of the “double string” in the ancient iconography. Another clue appeared almost instantly. It was pointed out to me by an old friend, a companion from the expedition into America's deepest cave, the Sima de San Agustin in Sierra Mazateca - José Enrique Hernandez Assemat, amateur archaeologist and researcher of shamanic practices among the Mazatec Indians. When I presented him with my suspicions, he told me that at the Maya sanctuary at

Tulum there were relief carvings, which I had to see, and he ended his speech with these words: 'Come with me to Tulum! There are paintings of hallucinogenic plants and of shamans over there, too. I just want to take photos of them before they are completely destroyed by the salty wind blowing in from the sea.' It was difficult to say no to such an appeal.

TULUM

We drove two days in Enrique's old jeep from the capital to the Yucatan Peninsula. I knew that Tulum was once an important port and a religious centre on the Caribbean Sea. In 1517 the great Yucatan city-states had already been abandoned, their squares overgrown with grass, and the temples crumbling into ruins. Trees and vines were winding round elaborately carved palaces. Tulum survived, but its modest, austere buildings retained nothing of former Maya greatness. The ruins were discovered in 1842 by American diplomat and archaeologist John L. Stephens and the artist who accompanied him, Frederick Catherwood. In one of the temples they were shown a skeleton which had been hung up by the fearsome and proud Indians to serve as a warning to foreign intruders.

Having crossed the Yucatan, covered with a low, thick jungle, we saw the limestone rocks, and on them the blinding white form of the small pyramid-temple, the towers and the defensive walls. Bathed in sunlight, they looked as though a halo of extraordinariness, and even holiness, was emanating from them. Behind them as far as the eye could reach gleamed the emerald, crystal-clear waters of the Caribbean Sea. We had no doubts – this was a place of power! No-one ever wrote about it, and it is so obvious. Tulum was built in one of these places, so accurately discovered by the ancient builders, where the earth radiates a beneficial energy. It is what made the place special. Medieval builders of churches in Europe possessed a similar quality. Not to mention China, where this art, called *feng-shui*, has flourished for thousands of years.

The ancient defensive wall surrounded Tulum on three sides. On the fourth it was protected by a limestone cliff. We decided to walk around it. We were walking through bushes growing over the ruined wall, and we were amazed by its size. It was five metres (over 16 feet) thick, and about eight metres (over 26 feet) high! The reason for the fortifications seemed clear. The city was not only a religious sanctuary but also an important seaport and trading centre, where the goods transported by sailors along the coasts of the Gulf of México and Central America were stored. So it was a temptation for many robbers and pirates of that time.

From the front, the wall's length was 400 metres (over 1300 feet), and on the sides it was 200 metres (over 650 feet). From our height we had a perfect view of the plan, the numerous stone temples, dominated by the massive, squat "Castle" located on the edge of the cliff. There was no impressive pyramid there, and the limestone buildings were austere and looked as if they were built in a hurry, and more by journeymen than by experienced stonemasons. Colourful groups of tourists, these pilgrims of the modern world, were spread over the whole area. They stopped before the temples, but instead of making offerings to the gods, they performed a quick ritual of photography and rushed further. But if you squinted your eyes, you could imagine that time has gone back and the sanctuary is alive with the followers of the goddess Ixchel and the gods descending from the heavens.

From a corner donjon we went to the Temple of the Frescoes. Its interior was decorated in XIII. century paintings. A tiny window, resembling a slit or a crack, showed only the sky and the distant horizon. According to oral traditions, a ray of the rising sun entered through this window during the spring solstice, and on that sign the priests began searching for virgins which they later impregnated at such a date, so that the birth would take place during the next solstice day. If this was achieved during the right time and a boy was happily born, he was initiated into the cult of the highest god Itzámna, and became the leader of the nation.

However, we did not come here for that information. Enrique, botanical atlas in hand, started examining the painted plants, identifying their species. In a short time he recognised two hallucinogenic herbs, out of which the Indians made an extract used to put them into a trance, under which they contacted tutelary spirits. This confirmed the assumption that Tulum, just as Malinalco several centuries later, was a centre dedicated to "altered states of consciousness", which granted access to another dimension, to heaven.



Fig. 7. Figure-hieroglyph representing “descent from heaven” a mushroom cap above. Tulum, Yukatan.

Full of hope that I would find here a clue crucial to the investigation, I left Enrique and went to two Temples of Descent. Already the first one did not disappoint me! I was certain of that the minute I laid my eyes on a stucco relief above the entrance.

It showed an image of a somewhat anthropomorphic being with bent legs. I knew that this was a common sign-hieroglyph – as archaeologists have determined – of “descent”, in the mystic sense, from “heaven”, from the spirit realm to the material one. And above the lower part of this unspecified character there was a stem and cap of a mushroom. It would be hard to find a clearer indicator! These mushrooms, the size of our honey mushrooms, occur in many Mexican forests. Their Mecca are the mountains of the Mazatec tribe. That is where I was initiated, eating twelve pairs of these mushrooms under the watchful eye of a female shaman. I personally experienced the power of psilocybin contained within, which gave me access to a different world, where I stood face to face with *yana-yakumana*, the snake mother of waters, with a dark strip running down the middle of her head. But that is a different story...

Going back to the relief in Tulum – I had no doubts that it this was the place where the priests initiated their travels into the spirit world. And the sculpture showed the “truth of faith” that holy mushrooms open the door to heaven, through which spiritual beings descend. I remembered that stone and ceramic images of holy mushrooms can be found everywhere where Mayan culture was.

The idea of “descent” has been tied to all hallucinogenic substances in all of America since time immemorial up to the present day. As Luis Eduardo Luna writes:

“Descriptions of shamanic journeys under the influence of ayahuasca and other psychotropic plants, even among the culturally isolated Amazonian tribes, frequently include the idea of a shaman ascending to heaven to mingle with heavenly people or, conversely, celestial beings descending to the place of the ceremony” (Luna op. Cit.)

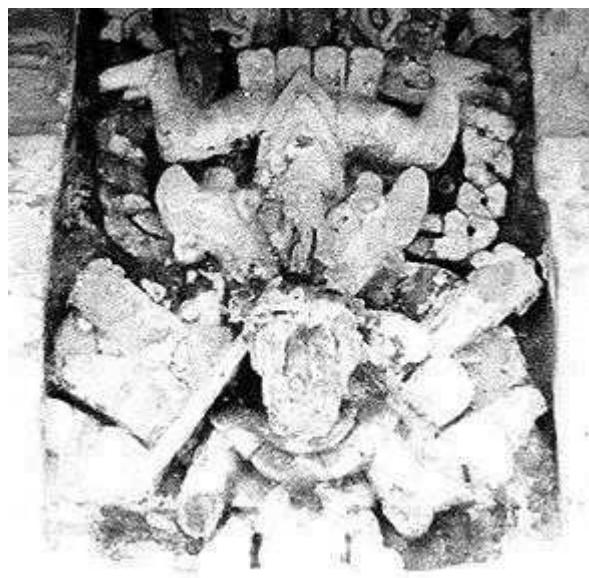


Fig. 8. Figure-hieroglyph for "descending from heaven" with a pieces of string made up of two spirally intertwining threads. Tulum.

But the thing that drew my attention were the figures placed on both sides of the creature! They were two segments of twisted strings! Enrique did not disappoint me! The trail was fresh! I quickly took photographs, as if worried that I am dealing with a mirage which could fade away at any moment. And these were stucco sculptures, even if heavily touched by time, which have

survived several hundred years... Frantic thoughts were running through my head. Here, a sculpted glyph of “descent” referenced the strings! They were descending!

The “model” of DNA was descending. Perhaps the purpose of the relief was teaching about the holiness of the double twisted string which comes from heaven and plays a key role in the phenomenon of life animated by the Sun. This raised the question whether this is about the strings descending from the spiritual realm into the material plane, or coming from space with the gift of life to Earth. If that were the case, it would be the first ever “published” version of the panspermia theory!

The idea seemed very alluring to me, if only because Michael Harner has mentioned it before. This is how he described his experience in an altered state of consciousness after drinking ayahuasca with the Conibo Indians in the basin of the Rio Ucayali. From the long, now classic, description of the anthropologist, I will only quote the fragment concerning the subject at hand. As he realised, the source of the visions were:

“Giant reptilian creatures reposing sluggishly at the lowermost depths of the back of my brain, where it met the top of the spinal column (...)

Then they projected a visual scene in front of me. First they showed me the planet Earth as it was aeons ago, before there was any life on it. I saw an ocean, barren land and a bright blue sky. Then black specks dropped from the sky by the hundreds and landed in front of me on the barren landscape. I could see that the 'specks' were actually large, shiny, black creatures with stubby pterodactyl-like wings and huge whale-like bodies. Their heads were not visible to me. They flopped down, utterly exhausted from their trip, resting for aeons. They explained to me in a kind of thought language that they were fleeing from something out in space. They had come to the planet Earth to escape their enemy.

*The creatures then showed me how they had created life on the planet in order to hide within the multitudinous forms and thus disguise their presence. Before me the magnificence of plant and animal creation and speciation – hundreds of millions of years of activity – took place on a scale and with a vividness impossible to describe. I learned that the dragon-like creatures were thus inside of all forms of life, including man (**in retrospect one could say they were almost like DNA, although at that time, 1961 I knew nothing of DNA**). They were the true masters of*

humanity and the entire planet, they told me. We humans were but the receptacles and servants of these creatures. For this reason they could speak to me from within myself" (Harner, op.cit.)

This description of the scientist, a lecturer at American universities, one of the foremost experts on shamanism, should be the sufficient proof that an altered state of consciousness can be a source of the objective knowledge, albeit shown in a symbolic way. If Harner saw DNA, then this structure may have been witnessed by shamans or Indian priests even thousands of years before that. After all, DNA has existed since the beginning of life! It was not created at the moment when in 1953 in Oxford Watson and Crick shouted: Eureka! This thing has the shape of a double helix!

About the shape itself, it should be said that Harner's "whale-like creatures" should not perplex us. DNA observed under the microscope during the division of a cell, tightly packed, does actually take the shape of oval and elongated "skeins". They do bear some resemblance to the bodies of whales, if we pass over the size. It must, however, be remembered that in "that world" size is symbolic. Everything can be once seen as huge, and then as microscopic in size.

And so we can agree that the existence of DNA was revealed to people at a time when no-one even dreamed of the optical or electron microscope. We all carry a biological microscope within ourselves, indeed. Here is what Benny Shanon writes:

*"Traditional healers and medicine men are famous for their (...) ability to see , the insides of patient' bodies under the influence of psycho-active substances (...) The shamans I have interviewed expressly boasted of having this ability too. I myself have experienced visions of the inner parts of my own body on several occasions. On one such occasion I caught a glimpse of the internal parts of my upper leg, and on other I travelled inside my cranium. Travels within the body were also reported by several of my informants. The most common of these are ones in which the person drinking ayahuasca was getting an inside view of his or her own brain and ones in which **individual cells in the body were said to be seen; informants also reported seeing their own DNA**"* (Shanon op.cit.)

At this place I have to signal one more aspect regarding the descending twisted strings. For Indians there was no distinction between the spiritual world and the submicroscopic world. They

had an insight to both in the altered state of consciousness. This is to be remembered in the forthcoming considerations.

In the evening, together with Enrique we went down the limestone cliff whose edge was right behind the temples, and we spread our sleeping bags on the sandy beach to spend the night there. We looked up at the stars, aware of the fact that these very constellations were seen by the Mayas thousands of years ago. They read the will of their gods in them and made prophecies. They counted the cycles of the planets and their movements in the sky to arrange their earthly lives in accordance with their rhythm.

Summing up our discoveries of the day, we agreed that the Tulum sanctuary must have been an oracle, resembling the Greek oracle in Delphi! The painted and sculpted images supported that assumption! Drinking here extracts of hallucinogenic plants, the priests and pilgrims wanting to attain enlightenment put themselves into a trance.

I have got an idea, that may be, the "twisted strings" (or DNA?) might play also a different paper. Who knows if they were not a "device" placed in the bodies with task of opening the insight into the hidden reality? Ark of Covenant? Here revelation came! With a notebook in one hand and a flash in the other I was sitting by side of sleeping Enrique, hurriedly noting thoughts boiling under my skull...

"Ark of Covenant is (not was!) evidently a material device making contact with transcendental dimension possible: sightseeing its landscapes, its spiritual dwellers and communication with them. Asking questions and receiving answers. This device, I understand, the actual Ark, is the double helix of DNA! Not the gold adorned chest and not the drum itself, not the psychoactive substances but the helix they activate. The one which fell down of the Heaven and which is inscribed in the Eagle-Sun-Highest Spirit's effigy, what denotes Covenant! This is exactly Covenant we were looking for! This is DNA residing in our bodies and simultaneously being in a constant connexion-covenant with the spiritual world. It "sees" that world, receives its messages and needs only a proper impulse to open this seeing to our consciousness, to our brain's appliance of seeing.

This covenant of kilometers of DNA spirals in our bodies with the spiritual world results cells are living, organisms developing, evolution continues and biological processes are running out of our consciousness.

But the possibility is also given to us of looking in behind the curtain in the states of mind called "altered states". We provoke them ingesting hallucinogenic substances present in peyotl, ayahuasca, mushrooms, acacia bark and also by inflicting pain, dancing to exhaustion, fasting and finally drumming! Then the DNA adequately treated - chemically or physically - opens the usually closed for our consciousness window and shows us the spiritual sphere. We do not have any idea what is mechanism of such an out-of-optic opening. We know only, that what we will see and hear is connected with the deepest layers of our soul. It depends on our preparation, on the state of psychic, on the ethic level, good or evil will, on the life experiences, on the state of conscience. This is why our journey to the other world might be a traumatic experience, ruining the psyche or a blessed one. But this is already a different subject.

The one thing is certain: treating the brain with psychoactive substances as well as the sound wave results the same effect. Vibrations stimulate DNA. Here we come back to the Malinalco Drum! I experienced obviously the same power of the spiral Ark, when guided by Michael Harner's drumming I flew high the cobalt Heaven.

Indians were conscious that the "twisted strings" connect them with the Heaven. Also that strings, having there their origin, participated in the human genesis. It could signify, that the Heaven was involved in constructing the double helix - the Ark - using the primaeval matter - and then placing it on the young Planet within the cell wrapping. All this in order to provide the channel for transmitting instructions indispensable for building and transforming and then guiding the living beings. In these circumstances, DNA would be the Universe's unique structure, which exists and acts simultaneously within two worlds: the spiritual and the material one. Structure, that produced within living beings, its masterpieces, awareness not only of existence at all, but also of existence in two realities.

We are living with this premonition. Our DNA incessantly half-opens window to the other dimension and demonstrates its glimpses: as dreams or enlightements or visions of the spiritual beings. This is why majority of the Earth inhabitants feels the spiritual world exists..."

In the morning, when I shared my ideas with Enrique, he agreed with me at once and reminded still one more important trace. The notion on the cosmic origin of these strings survived in the mexican popular tradition. In Jalisco state, in the town of Zacoalco, which lies about 500 kilometres from the capital, a curious ritual is performed on the longest night of the year. It is a remnant of pre-Columbian times.

In Ancient Mexico the calendar cycle came to an end every 52 years. That was a night of true terror: would the world end, or would it continue existing? Fires were put out in homes, so the ceremony of sparking a new flame which was to burn for another 52 years could be performed at the temple. It was believed that if the ceremony is not successful, all life on Earth will be extinguished. So the kindling a flame meant kindling new life! And this ceremony was like repeating this primordial event, to which humanity and all of nature owe their existence.

A distant echo of that ceremony has survived among the Huichol people of Zacoalco. On that longest night of the year they lock up in their homes all the women, children and dogs. The men armed with machetes observe the sky, from which demons descend at night. They lower themselves down on thread, similarly to spiders. Again, there is a descent and threads-strings!

TZITZIMIME

To study this closely, several days later, when I was in México I hurried to the library of the National Museum of Anthropology and History. Soon I was given a bulky tome written by one of the first great commentators of Indian codices, Eduard Seler. I did not search long. Seler wrote about tzitzimime. They were demons descending from the skies on threads, that is why they were shown in the guise of spiders or scorpions. Their images in the codices started fulfilling the function of a hieroglyph meaning “to lower oneself”, “to descend”. That is why in pictograms the presence of tzitzimime was meant to show that something is descending from above.

So I reached into the facsimile of the Borgia Codex (named so from the owner, a Roman Cardinal Stefano Borgia) and on the thirty third page I looked into the eye of *tzitzimime*. A creature with the revolting features of a scorpion was lowering itself down to Earth. And what was it dragging behind it, what was descending? Yes! The holy string made up of two threads! On top there were symbols of the Sun and the Moon, slightly faded with time. So, I was dealing with an astronomical sky, with the cosmos. Significant symbols were placed along the string.

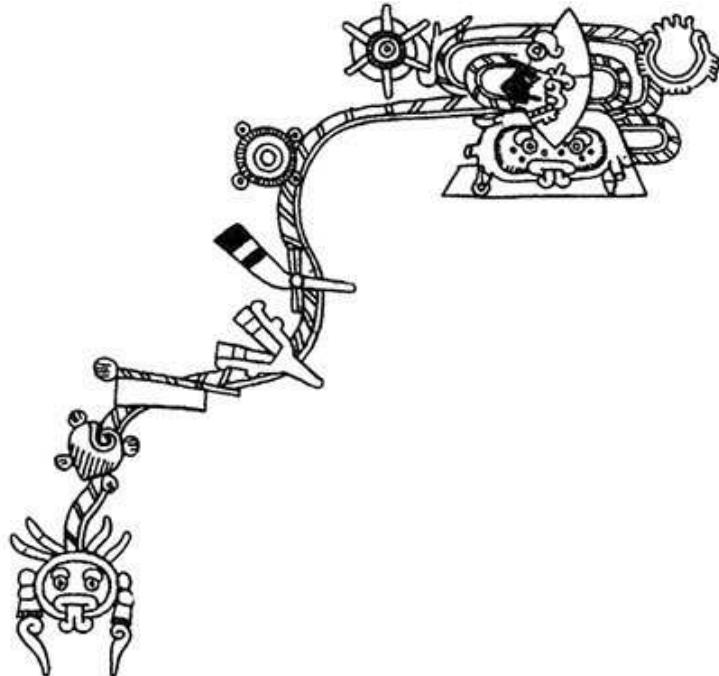


Fig. 9. The holy string descending from the sky. Fragment of an image from the Borgia Codex.

The twisted string, which is landing on the Earth, is marked by a tuft of down to attest, that it is dispatched by the Heavenly Eagle.

It is followed by the so called "Flag of the Dead", to ensure, that twisted string's origin is in the spiritual world.

The third sign is depicting the arriving string's ability to selfduplicate together with its coded contents, what is indispensable for life's proliferation.

Sign fourth, marked the narrow and the broad band, is explaining that the twisted strand's selfduplication is aimed to duplicate its banded linear record.

The fifth sign presents the round diagram of *chalchihuitl*, in the *nahuatl* language: "the precious stone", or a cell, hieroglyph for "life". Its presence informed that the twisted string, with all his properties, descended on the Earth within a capsule of a cell, being the first living creature. The sign is accompanied by its four miniature copies, what means it is programmed to proliferate by divisions. This "descent" could mean as well "emerging" out of the spiritual sphere, which provided the cell's material shape's pattern.

I understood that I am facing one of the most important documents of the humanity ever created. This inconspicuous drawing presented the cell theory of life! It informed about strings with coded record and about their ability to selfduplicate. What more, that the phenomenon of life did not originate on Earth but in a complete cell form emerged out of the transcendental world. The first cell was capable to proliferate, to forward its genetic traits to progeny creatures and to evolve. The first cell was born in the Heaven!

This statement outlined my subsequent steps. Most important was now to confirm identity of the descending string. That one, which bears the coded record and is capable to copy itself. Helpful could be examination of the panspermic aspect of the messages. All the more, that last years' discoveries made by astrobiologists in the space, were providing increasing number of biochemical precursors.

In Seler's writing I found a mention of a group of gods who originally existed as stars in the sky, were thrown down from there, this way passing over into the category of *tzitzimitl*, "those that descend". One of them was Itzpapálotl. I hurried to a meeting with the goddess.

OBSIDIAN BUTTERFLY

I made use of Enrique's recommendation and I found a good friend of his – Dr. Elva Escobar in the Museum's vast rooms. I told her about my conjectures and asked her to show me an image of Itzpapálotl. We went down to the cellars, where in the light of fluorescent lamps technicians were working on the conservation of sculptures. In one of the corners Elva showed me a stone tablet propped up against the wall.



Fig. 10. Image of **Itzpapálotl**, in the traditional pose of “descent”; Aztec sculpture.

'Here she is, Itzpapálotl! I'll leave you two alone! Don't forget to tell me if you find out something about her that archaeologists were unable to find,' she said with a hint of mockery in

her voice. I did not answer her, but I thought that certainly no archaeologist has ever considered current theories of biogenesis, and for the most of them the whole Indian mythology was only the product of a fertile imagination, or a result of existential fears.

And so I stood face to face with the goddess. The sculpture was the work of an Aztec artist. It presented the most important of those “beings that descend”. It was, as we know, a group of gods that originally lived in the sky, and later were thrown down to Earth. Itzpapálotl, which means “Obsidian Butterfly” in the Aztec language, was also called “Our Mother”.

How should this be understood? Mother – this is unambiguous: the being which gives life. Ours, so of all the Indians, and consequently, all humans. Or maybe even of all life? But then what are we to think of the pairs of other divine creators who were worshipped by the tribes? Where did Itzpapálotl fit in? The Obsidian Butterfly? Maybe – I thought – she fills in the same place we give to rocks falling out of the skies in modern protobiological theories?

'Indeed!' I thought to myself. This trail was not only hot, it was burning my feet! Here I was standing before the one who knew, who was here when life began on this still dead Planet. The one who did fall down on the Earth! The sculptor showed her in the pose I already knew from Tulum: “falling”, “descending”, but also “birth”! This was another discovery, although not a surprise: “Our Mother” of obsidian had qualities of a mineral object falling from the sky. I understood why looking into the goddess's eye sockets I did not find any trace of life in them, why the mother came down dressed as a skeleton. She was just a dead rock! This skull, an attribute of the land of the dead, unquestioningly placed the goddess in the category of inanimate objects. Obsidian is a hard, volcanic rock. 'But why “butterfly”?' I asked the goddess in our silent dialogue. And I found the answer. The butterfly was one of the symbols of the flickering flame. At the same time, as a winged creature, it was connected to spirit, the air, wind and space. 'So you are,' I said, 'a personification of a fiery rock flying through space...'

The fire, the rock and the cosmic void, how could life be contained in there? Then I looked at the wavy wings. They were made from a *chalchihuitl* net of precious stones, the hieroglyphs for “life”. It was there after all! Tzitzimitl from the Borgia Codex was not lying! That was why Seler could write these words, which he did not fully understand in the 19. century:

“Itzpapálotl is the ancient heroine, sacrificed deity or the woman who (...) died giving birth”
(Edward Seler, Comentarios al Códice Borgia, Fondo de Cultura Económica 1980).

Here, somewhat on the margin, I must mention why the meteorite was recognised as a goddess, that is a spiritual being. To those who stubbornly remain in the sphere of materialistic notions it may be the proof of the fact that conception belongs to the area of religious myths, which come into being through intricate cultural processes, permeated with fantasy. However, for the world of animistic thought and shamanic traditions, the meteorite, as every rock, stream or tree, has its own spirit. To bring this vision closer to 21. century ideas, let us say that it is something like a “programme”, immaterial, but steering the “life” of the rock, its creation, the changes in its appearance, colour, erosion, relations with the rest of the material world. This spirit manifests itself in a shamanic trance, sometimes in the guise of an animal, sometimes as an anthropomorphic being. One can communicate with it and receive teachings and advice. In Indian codices these spirits were often drawn in black, as invisible to the eye. I shall return to this later.

Here it is sufficient to say that if the rock falling down to Earth from the Sky and containing the germs of life, is steered by such a spirit, then of course, due to the importance of its mission, it must have the divine status – of Our Mother.

Let us return to Itzpapálotl. Sitting before the stone stele on a dusty box I was organising the knowledge I gained: she was a celestial body, a type of mineral, she “sacrificed herself” coming down to Earth with the gift of life, she died in “birth” at the impact...

It was not me doing all the thinking, it was the ancient wise men connecting their knowledge with modern astronomers above my head. The relief was nothing else but a sculpted recording of a programme worked out by renown astronomers Sir Fred Hoyle and prof. Chandra Wickramsinghe for a life-bearing comet. According to them:

“Primitive life forms may even have evolved extraterrestrially on comets. Heat released at some depth below the surface of a comet could have melted a fraction of the underlying ice, the heat being released by chemical reactions between the organic molecules and liquid water (...) We suspect that the first living organisms (prokaryotes), those that could live anaerobically – without free oxygen – were put together in such cometary sites from preexisting

macromolecules.” (Hoyle, Fred and Wickramasinghe, Chandra, Lifecloud, Sphere Books Ltd. 1979).

But even if this is just a hypothesis, it has been proved that numerous pre-biotic compounds, such as amino acids, are really present in rocks falling down from space.

I stopped there. On the Malinalco drum, the rope made up of two twisted threads connected with the Sun. In Tulum, such strings were descending down from the sky. Also in the Borgia Codex the *tzitzimime* was descending with such a string and the symbols of life. And Itzpapálotl was descending down with life symbols as Our Mother. Michael Harner and shamans had visions of chromosome-like bodies falling down to Earth. And all of that was in accordance with the hypothesis of modern astronomers!

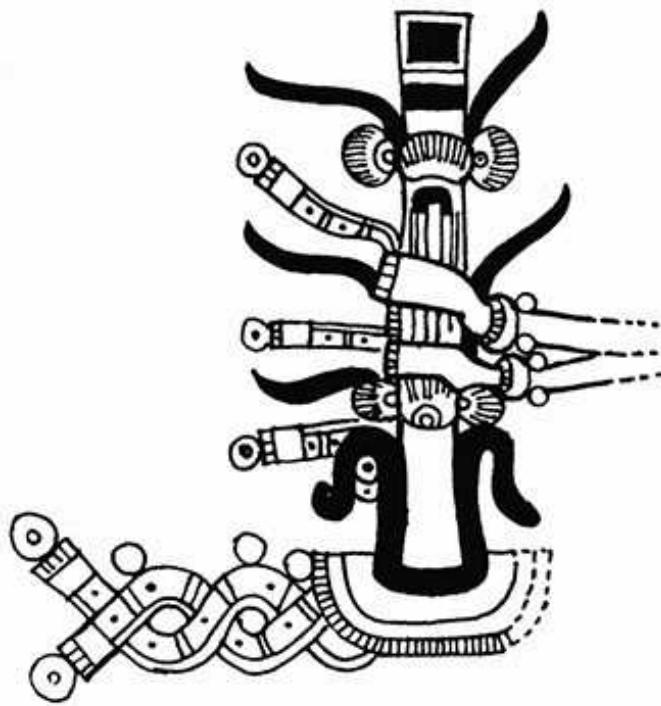


Fig. 11. The symbolic “log” called the “serpent of the year” in the shape of a double spiral. It is united with the shape of a half of the **chalchihuitl**, the hieroglyph of “life”. Together they represent DNA and the cell. The hands are turning a reed, sparking a flame or life. We can see the dark tongues of smoke and strips ending with the **chalchihuitl**, or cells. Borgia Codex.

I returned to the Borgia Codex and in Seler's commentary I read about the already mentioned ceremony of new fire performed every 52 years, which served as a symbolic way of starting life.

The priests used two pieces of wood for that purpose. A stick, similar to an arrow, was turned by hands in an opening of a log, called a “serpent of the year”. My excitement reached its peak when I saw the illustration. Amazed, I noticed that the “serpent”, where life is awakened, is in the shape of a double helix! Similar to the barrel of the body of the eagle from Malinalco and the one descending in Tulum! And the shape, in which the arrow is turned, is the *chalchihuitl apazco* hieroglyph for “precious vessel” with the meaning of “life”. Soon it was to turn out that it is the diagram of a cell.

Did all this mean that according to Ancient Mexicans you need the Sun, the precious stone-cell and a double spiral which came from space in order to create life? Let us stay a moment longer with the cosmic subject. It is worth doing so, because nearly all mythologies view life as having its origin in outer space. There is no room here to talk about that, so I will limit myself to the extremely meaningful Dogon myth. Its source, similarly to how it was among the Indians, is in shamanic initiation.

THE DOGON MYTH

The Dogon people live in the Republic of Mali, a country in West Africa, in region of Bandiagara, in the bend of the Niger river. They farm and raise cattle. Their shamans eat hallucinogenic mushrooms growing on manure. In 1931 a French ethnologist, professor Marcel Griaule came in contact with them and fascinated by their culture, he took up a series of yearly expeditions, interrupted by the Second World War. Griaule gained the trust of a blind shaman, Man of Knowledge, Ogotemmëli. After the professor's death, his research was continued by his associate, Germaine Dieterlen. This was probably the first time in history when researchers were so deeply initiated into the local belief system. That is how an incredibly detailed record of Dogon traditions was created.

The publicity Dogon cosmogony received resulted from its description of Sirius as a double star with a fifty-year orbital period. Discovering this without the use of a telescope was impossible. The Dogon people say many other amazing things that, according to scientists, they should not be able to know. As, for example, the infinite number of stars forming swirling galaxies; angular aspects of space; the Sun rotating on its own axis; similar movement of Earth which simultaneously orbits the Sun; as well as its spinning together with the Milky Way, which is a spiral galaxy; about the dead and water-less moon “caught” by the Earth...

But let us deal with the part which coincides with the hypothesis about life coming from space. I am basing this on the original record of the myth, made by the researchers and translated by them into French.

The Dogon story of how the Universe was created is incredibly similar to the Big Bang Theory, from now on called the standard model, and developed by astrophysicists only after 1964. I would like to remind you here that Griaule heard it from the Dogon people in the 1930s, as it had been passed down by their ancestors. They talk about the matter squeezed in tight in a tiny “egg”, which was all that existed. The breaking of its shell was the beginning of all things. A freed wave of light and particles started expanding, creating spiral clouds – galaxies. Everything that is, was created out of the smallest thing that exists – the *po* seed. Its description is incredibly

similar the description of the atom. But the *po* seed had also a different form, as the smallest part of living organisms. This time it was equivalent to the cell. What's more, it contained, as it seems, the equivalent of genetic information. The myth says that Creator

“Amma caused vibrations inside the grain. These vibrations were the proof, that the Amma's 'word', being the grain's life in this phase, is active (...) When life was spreading, it was spreading by rolling up (...) This spiral movement concerned the 'word' inside the grain, defining also its name: the word 'po' originates from the root 'roll' (...) Po, rolled up around itself, guards the 'word' (...) Life placed by the 'word' inside the grains is similar to the fermentation. Inside Amma many things are fermenting.” (Guerrier, Eric, *Essay sur la cosmogonie des Dogon – L'Arche du Nommo*, Robert Laffont 1992).

I will only recall that the Frenchmen who wrote this story down a quarter of a century before DNA was discovered, could not have had the same associations as we have today. I will risk stating that they were nowhere near as knowledgeable as African herdsmen! “Growth of life” through a winding movement is a good description of DNA replication! This movement, of course, “concerns the word” of genetic record. And finally the “fermentation”. That is the most apt of the words known to the Dogon people to describe the metabolic process taking place in a cell. Further on, the myth describes in great detail how the germ of life came to Earth in an

„ark, which during the descent approached the Sun and caught fire (...) It was like the flame that was extinguished in the contact with Earth”.

Is this not reminiscent of the meteorite-Itzpapálotl? And further on:

“Amma created all things and then he created the Man (...) People were shaped by Amma of the po bodies.”

It is time to sum up everything I wrote above. I have no doubts that shamanic initiations of other peoples gave them similar knowledge. It is obvious because the truth, although expressed in different ways, is one, just as there is just one source of this truth! The important thing for our investigation is that this recurrence proves the reliability of the shamanic method of initiation.

I am not attempting to determine whether it really is about panspermia, or whether the “descent” is about a transcendent impulse which gave beginning to life, or maybe both. What is

important is the fact that the myths mention the role of “twisted strings” in biogenesis, which “guard the word within the seed”. I must only show that these strings can be identified with DNA. And that in Ancient México they were also symbolised by the serpent.

ITZA'S LAMENT

But first, I'd like to say more about the important place the strings occupy in the doctrine. Since in a way they were "worshipped" and they played an important role in the creation of life, they cannot be in any way restricted to only penitential or ceremonial meanings, as some researchers explained them. Most certainly, it was not a rope used to flagellate sinners!

Leafing through the chronicles in search of explanation, I found the passage in the Chilam Balam book from Chumayel, written in the Maya language in 1782 by José Hoil, entitled: "Los Dzules", which means „Strangers”, talking about the effects of the Spaniards' arrival. It is a lament of a Maya priest from the Chimalli tribe of the Itza people, who forced to convert to Christianity preferred to leave their land. Their old beliefs are to be replaced by the Son of God, that is Jesus Christ.

„Abandoned was the settlement of Etzemal, where it rains, where the son of Almighty, Lord of Heaven, Lord-Lady, the one who is the Miraculous Virgin descended. And the Lord told: Let Chimallos from Kinich Kakmo humble their signs! There is no way to reign here any more. But the Wonderworker, Merciful one remains.

Let the strings humble, let the strands that felt off the heaven humble! Let the word, that felt off the heaven, humble!

In such a way other nations honoured his reign – it was told – as Lords Gods from Emal became useless (...) And then great Itza went away, their spirit did not want Dzules and their Christianity". (Juan José Hoil, Chilam Balam z Chumayel, Fondo de Cultura Económica, México 1969).

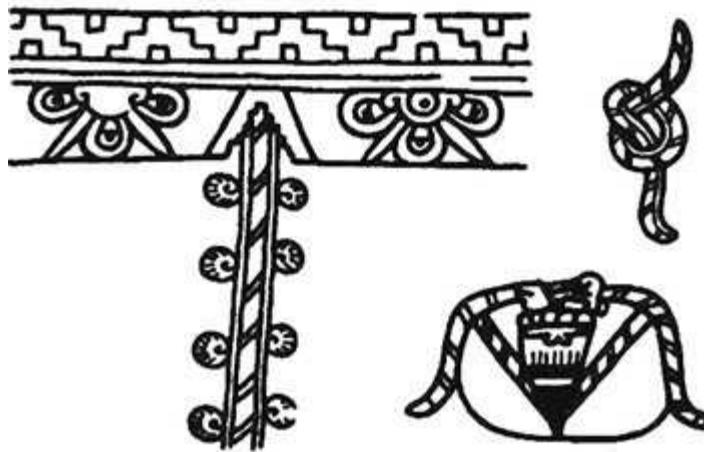


Fig. 12. The strings which descended from heaven, as shown in Mixtec codices. (On the left): from an opening in the sky, labelled with signs of the planet Venus, descends a twisted string surrounded by tufts of feathers. (On the bottom): holy string resting on a ritual “bundle”, usually placed on temple altars.

The above text equalises the importance of the strings-strips which fell from the sky with the new god! As they, and not any other object of worship, were to be replaced by him, they had to possess great significance. And they did! They were equal to the word of God, word made flesh, which came from heaven. These words-strips clearly have a biological meaning. As I found out, on the illustrations in the codices they are not only twisted into a double spiral, but are also transforming into a human, and that means that they carry genetic information

To order everything: Heaven, the esoteric region, is the source of the Word of God. Carriers of the Word are material creations, the strings. They came to Earth with the Word. The Word of God, written on the twisted strings, is genetic data.

A question arose: if these strings were so important, then why were they often replaced by serpents in the iconography. The answer was simple! The knowledge of twisted strings of DNA came from visions experienced in an altered state of consciousness. And these states show not only the things themselves, but their essence, and so the spirit animating them, the Master or Mistress governing their material form. The spirit of DNA appears in the form of strings, two serpents twisting around each other, a doubling serpent, a serpent with two heads. There is nothing strange in this, as the most important quality of DNA, thanks to which life keeps on existing, is its ability to replicate itself.

For the artist-priests it was much more important to show the true, causative “spirit, Lord of things” than the material shape of a thing. In this way they depicted the world's transcendent roots of existence. In the Borgia Codex I found a picture which clearly equalised the serpent with the twisted, self-replicating strings, subordinate to it. On page 19. of the Codex it was shown in black and white that the serpent and the strings are one and the same.



Fig. 13. The serpent, shown as a Master Spirit of the replicating string. Borgia Codex.

The serpent's body has been compared with the twisted string, and its tongue with the doubled string, as if the serpent's forked tongue were a model for the replication fork of a strand of DNA. Furthermore, these double strings are equipped with two circular signs of *ihuitl* – “feathers”. It is a reference to the Sun-Eagle, the Sun, and so to the phenomenon of life or rather birth. In the mythology of Ancient Mèxico the throwing of a bundle of down into the air by gods and swallowed by women was connected with conceiving demigods. This image is then a development of those so well-known to us images of eagles, the bearers of the double twisted strings. And what other twisted strings that doubles do we know, other than DNA?

Here, I would like to remind that the Mixtec people had no written language, and so they recorded their knowledge and ideas by way of drawings. I believe that a modern artist would have depicted such a complicated notion of a self-replicating DNA strand powered by solar energy in a similar way. It is only interesting whether he would agree that it is alive and possesses a serpent spirit?

Numerous other images confirm this interpretation. The one below shows one serpent (a single tail) “replicating itself”, creating two twin serpents. The way their bodies are coiled is an allusion to the double helix. To remove any doubt, the artist placed a hieroglyph on the left side,

a stylised bunch of *malinalli* grass with the meaning of “a twisted thing”, “something, that is twisted” – like you would twist a string out of grass. The whole of it was placed on a pedestal of a temple, and that signifies that holy objects and phenomena are in question.

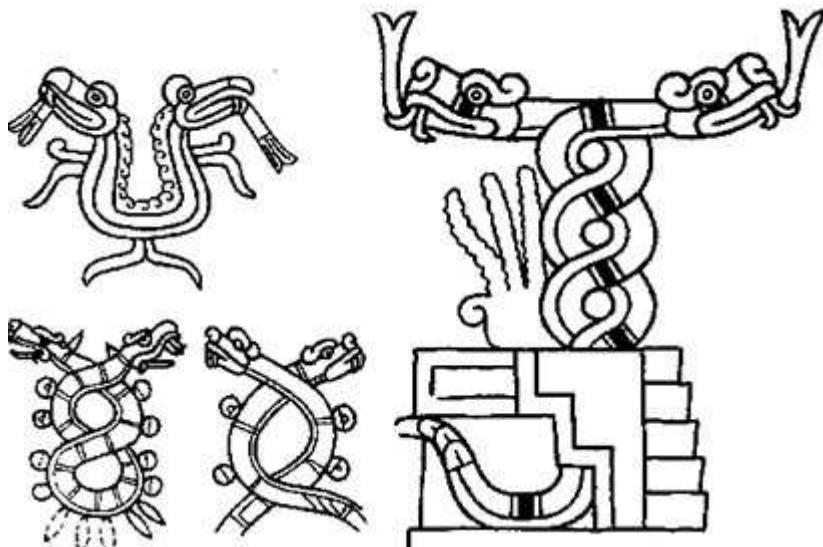


Fig. 14. The self-replicating serpent: out of a single tail emerge two spirally entwined bodies.

To forestall biologists' reservations, I will say that the figure certainly does not present a diagram of DNA replication. A single strand of DNA (a tail) before replication is also made up of two threads, creating a double helix. Here, however, the mystical aspect of the phenomenon is depicted: the doubling of the Spirit-Master of DNA, namely the serpent.

A further powerful development of this symbolism is the figure of Quetzalcóatl. His name is a compound: *quetzal* is a Mayan word for a wonderfully plumaged bird. It symbolises the same thing the eagle did for other tribes. The other word is *coátl* – *serpent*. Archaeologists usually translate this name to mean “bird-serpent” or even more readily as “feathered serpent”. This hybrid, a serpent covered with feathers, was the most revered, although not the highest, god of Meso-America. It was agreed that it expressed, in a very sophisticated way, the union of Heaven and Earth – the material with the spiritual. And so: the Covenant! The Heavenly Bird with the Earthly Serpent! The Transcendental with the Double Helix!

However, archaeologists did not take into consideration the shamans' biological knowledge! And it is this aspect of the god that an image from the Nuttal Codex represents. What's more, it also shows the complete doctrine: earthly life supported by the spiritual plane.

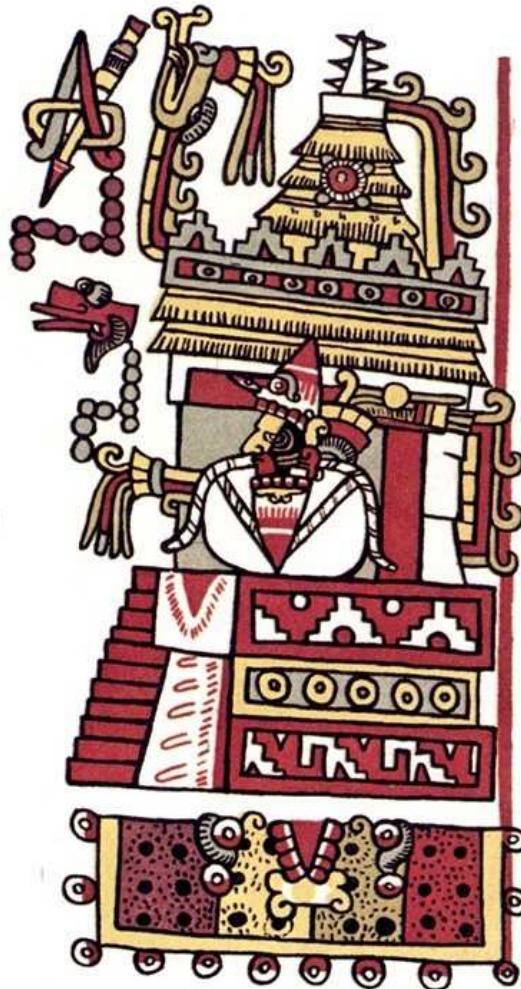


Fig. 15. Temple of the twisted string, whose spirit is a feathered serpent. Codex Nuttal.

The whole structure is composed as a temple atop a pyramid. The pyramid made of bricks is the material region, the temple above is the Heaven of spiritual beings. On the temple's pointed top there is the circular *chalchihuitl* sign, a hieroglyph signifying "life", which unambiguously informs us that this is a representation of a biological process. I shall substantiate the claim of the *chalchihuitl* symbolising a cell further on.

The Feathered Serpent “intertwines” with the temple, so it is equal with it. Its head sticks out over the roof, the tale hangs in the “nave”. This means that it is a holy being and the image concerns a sacred process. We already know this serpent as a Precious Twin, the Master of the Self-replicating String, *malinalli*, the equivalent of DNA.



Fig. 16. The double spiral between two spirits representing “duality”. A sculpture in the Uxmal sanctuary courtyard.

And so, this String, made of two twisted threads, a material object already, but still invisible to the eye, rests within the temple on a ritual bundle. It is the material manifestation of the Feathered Serpent, to which I shall return later. To summarise, I will say that in this way the String was “placed on the altar”. This lead me to the conclusion that the ancient people ascribed an even greater weight to DNA than we do.

The scale of this greatness and sanctity revealed itself to me after some time, while I was exploring the Maya sanctuary of Uxmal on the Yucatan Peninsula. Above the main ceremonial courtyard, on the wall of a great building the archaeologists called the Nuns' House, I saw a characteristic sculpture. Twisted rope was located in the place which in a Christian convent would usually be taken by the cross. Here, the twisted rope presided over the meetings of the

faithful as an image of one of the greatest sacredness and truths of their faith. The double spiral was placed between two spirits heading separate ways, which symbolised “duality”, “replication”, “dividing into two”. This is a characteristic of DNA. This is also the already explained “gear” making covenant-connection-unity with the Heaven possible.

In the Vindobonensis Codex I found two similar spirits occupied with “doubling”, that is splitting a precious stone – a cell. This doubling of something which was one is accompanied by the spirit of the ritual obsidian knife *tecpatl*. The red stripes on the knife are, according to Seler, meant to inform that this concerns an unborn being, hence an event happening in the spiritual realm. It should be remembered that sub-microscopic material structures, observed at the time only in an altered state of consciousness, were regarded as belonging to “heaven”.

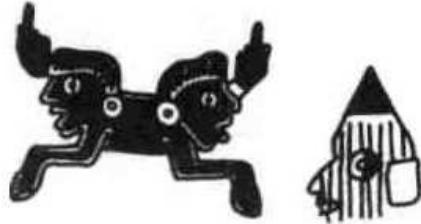


Fig. 17. Spirits of a dividing precious stone – the cell, accompanied on the right by **tecpátl** - the obsidian knife, meaning “separation”. Vindobonensis Codex.

POPOL VUH

Meanwhile, to complete the proof of the serpent-string's genetic role, I proceeded to study the "Book of Counsel", *Popol Vuh*. It is an ancient, holy book, the bible of the Quiche Indians of present-day Guatemala. I have leafed through it many times, but how differently did I read it now, knowing what I have already learned of the cosmic and transcendental genesis.

"Everything was in suspense, everything in calmness, silence, everything was motionless, calm and empty was the stretch of the sky (...) The face of the earth did not appear yet. There were only ocean in calmness and the sky in all its stretch (...) There was nothing else endowed with existence."

I understood that this fragment concerns the all-embracing ocean of primal energy, the first Light, the radiation from which all the existence sprang. Quiche's initiates called it *Ilhuicátl*, heavenly water, in other places it was called *mana*, *prana*, *ch'i*... The Sun and Earth emerged out of it, until then resting in this water's lair, the *anáhuatl*. But for now:

"There was only motionlessness and stillness in the darkness and the night. Only Creator, Shape-Giver, Tepeu, Gucumatz, Ancestors were in the water surrounded by brilliance. Their origin is from great sages, great thinkers."

All these epithets, expressed in plural, relate to Gucumatz, stressing its importance. Gucumatz is a Mayan serpent with green (i.e. holy) feathers. Now I saw it as a primordial being. The same one that Juan de Cordoba in his dictionary of the Indian language, under 'Gucumatz' wrote of it as a "*living germ of the lake and sea*". It was then definitely an Ancestor, certainly Forming through its genetic record, as well as *Tepeu*, "Wielder of Power" over our bodies. It was they who:

„ordained creation, growth (...) birth of life and creation of the Man. How it will be made to light up and dawn, who will be the one who produces food and provision?

Let it happen so! Let the emptiness be filled! Let this water draw back and give place, let the Earth come into existence and let it solidify! So they told (...) There will be no glory in our

creation and forming, until the human being will exist, the formed man (...) Such was the creation of the Earth, during formation by the Heart of Heaven, Heart of the Earth, because so are called those, who fertilised it first. "(Popol Vuh, Fondo de Cultura Económica, México 1979).

I was following the trail of this fertilisation, effect of covenance and here Popol Vuh was teaching of serpent replicators which came from space (or other dimension) after the Earth's crust was formed from the cloud of stone chops floating in space.

HEAVENLY OCEAN - ILHUICÁTL

This is the right place to say a few words about heavenly water, out of which the Earth emerged, and in which Gucumatz “swam”. Once more let me return to what ancient cultures called *prana*, *mana* or *ch'i* to show that this is not just a concept, not a hypothesis, but knowledge common to all peoples. And what is important for our search – the knowledge according with modern physics. But all in its time!

In Hinduism *prana* is the life force, which keeps all creatures alive, and is also identified with breath.

Mana, coming from Polynesian religion, is the energy which permeates all the reality, including the material. It is also understood as one of the types of a man's soul, not tied directly nor permanently to the body.

Qi or *ch'i* in Chinese philosophy is the life energy manifested in all manner in natural processes. It literally means “gas” or “ether”, as well as “breath”. In Chinese philosophy it is used to describe “breath of life” and “cosmic energy” simultaneously, and it describes the fundamental unity of man and Universe. *Qi* is the basic essence of material objects. Matter is created from *qi*.

I checked what has been said on the subject by modern physicist of high energies, lecturer at famous universities, Fritjof Capra. Here is what he wrote:

“In the Eastern view, the reality underlying all phenomena is beyond all forms and defies all description and specification. It is therefore often said to be formless, empty or void. But this emptiness is not to be taken for mere nothingness. It is, on the contrary, the essence of all forms and the source of all life (...) Buddhists express the same idea when they call the ultimate reality Sunyata – 'Emptiness', or 'The Void' – and affirm that this is a living Void which gives birth to all forms in the phenomenal world (...) Thus the Void of the Eastern mystics can easily be compared to the quantum field of subatomic physics.” (Fritjof Capra, The Tao of Physics, Shambhala, Boulder 1975).

Now we have come to an area which confirms the value of ancient knowledge, achieved by non-scientific methods, thousands of years before the microscope and particle breakers were invented. Another physicist, Walter Thirring, wrote:

“Modern theoretical physics (...) has put our thinking about the essence of matter in a different context. It has taken our gaze from the visible – the particles – to the underlying entity, the field. The presence of matter is merely a disturbance of the perfect state of the field at that place; something accidental, one could almost say, merely a 'blemish'. Accordingly, there are no simple laws describing the forces between elementary particles (...) Order and symmetry must be sought in the underlying field .” (Walter Thirring, Urbausteine der Materie, Almanach of the Austrian Academy of Sciences, Vol. 118).

For physicists – a quantum field. For wise men of the East – a Void. For Mixtec writers of codices – a Heavenly Ocean, called *ilhuicátl* in the *náhuatl* language, Heavenly Water, imagined in the Borbonico Codex in this way.



Fig. 18. Heavenly ocean, **ilhuicátl**. Borbonico Codex.

A more detailed description of the gods represented in the image is not necessary here. It is sufficient to say that the black one on the left, called Xolótl, is holding the shield of the setting sun to carry it at the end of the day to the land of shadows, the land of the dead. This place is invisible to the eyes, as evidenced by the fragment of the black sky with white spots of stars placed above. The whole is framed by wavy water. According to Edward Seler:

*“With the help of the *ilhuicátl* hieroglyph, Heaven, the character of this water is expressed as the *ilhuica-atl*, heavenly water, that means the sea, which surrounds the Earth”.* (Seler, op.cit.)

This proves a connection between the physicists' quantum field which lines all being and the ocean of living water, energy of the Universe of the ancient People of Knowledge. I will only mention that to Meso-American Indians, the rain as well as the water of rivers, lakes and the sea were its earthly form. It should also be remembered that the beliefs of ancient cultures concerning a sea encircling the Earth, ridiculed by the academic world, concerned the quantum field itself.

Yet, there is more! The wavy lines on the above picture are accompanied by spirals, hieroglyphs of “energy”. It is another indicator that it is not about H_2O commonly known as water, but about wave energy. Light occurs in the form of waves or photons, whirls of energy, like all elementary particles. In the Bible's Book of Genesis it is stated that God created light on the first day, and the sun only on the fourth day. Primitive critics of the Holy Book are quick to point out this apparent incongruity. But the Bible is not wrong! At the moment of the Big Bang, as astrophysicists have proved, primal radiation, that is “light”, was created, long before any stars formed, and together with them the Sun, radiating a spectrum visible to Earth's creatures. *Ilhuicátl* is wave pre-energy of the Universe, which is the source and substance of all existence.

Such an understanding is clearly indicated in a fresco discovered in the Teotihuacán sanctuary, in a temple at the foot of the Pyramid of the Sun and Moon. The streams of this creative energy, and with them a multitude of living things born of this heavenly water, flow out of the divine hands. There is a circular symbol of a cell there, a human nose, a dog's head and a man's head, a hand, a butterfly...

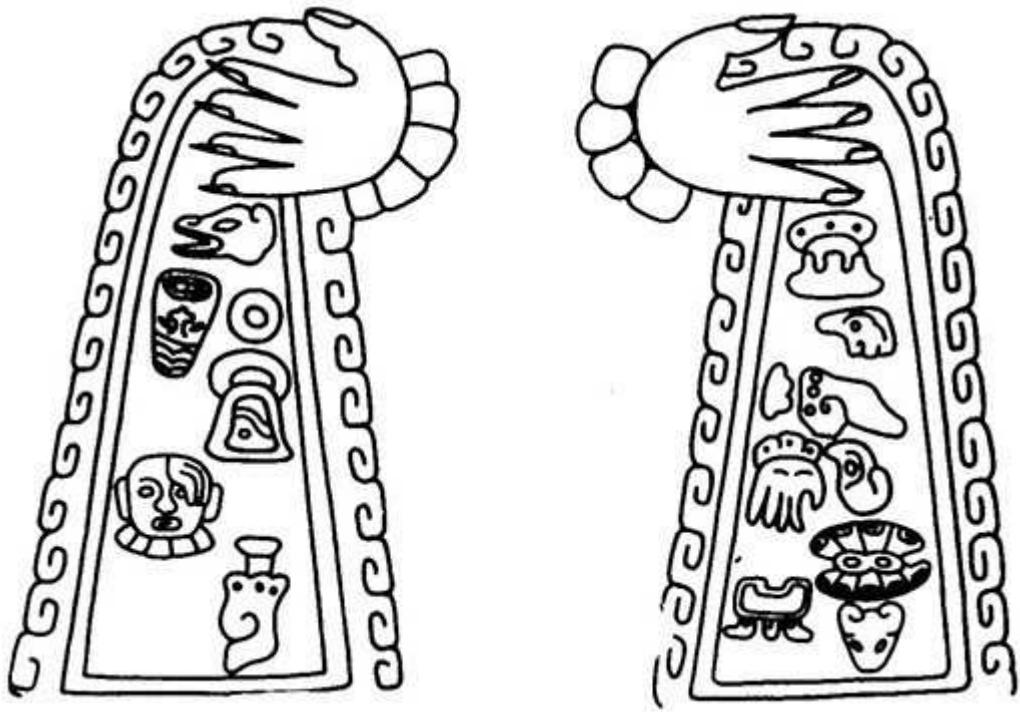


Fig. 19. Streams of heavenly water, creating all things flow out of the divine hands. Fresco in Teotihuacán.

This also is not merely an artistic fantasy! It is everyday fare of 21st century physics! The still mysterious vacuum quantum field. In accordance with the theory of vacuum electrodynamics brilliantly expounded by physicist Richard Feynman, all electric and magnetic forces are transmitted by virtual photons, which appear out of the vacuum quantum field only to disappear into it again. (Richard Feynman,, Quantum Electrodynamics, Addison-Wesley, Reading, MA,1962). And this is how Rupert Sheldrake puts it:

„All the molecules within your body, all your cell membranes, all your cell impulses depend on virtual photons appearing and disappearing within the all-pervading vacuum field of nature. As the physicist Paul Davies puts it: 'A vacuum is not inert and featureless, but alive with throbbing energy and vitality'”.(From: Rupert Sheldrake, The Science Delusion, Freeing the Spirit of Enquiry, Hodder & Stoughton Ltd, London, 2012).

As a final note, allow me to offer a truly sensational summary. On July 4, 2012, CERN in Geneva made an announcement that the Large Hadron Collider had discovered signs of the existence of the scalar field, also called Higgs field, named after Scottish physicist Peter W.

Higgs, who predicted its existence. This field was to come into existence and fill in the Universe after the Big Bang. It is likened to a thick liquid which offers resistance to moving elemental particles, in this way providing them with mass. From that moment they can attract each other, combine and create everything in existence. This is beautifully illustrated by the fresco from Teotihuacán.

LIFE ITSELF

Francis Crick was one of those researchers who definitely would have had the most to say on the subject of Indian strings which fell from the sky, and which are the word. He would have, if he had not cut himself off from it by categorically stating that Indians “could not have” known anything about it. However, Crick himself, in co-operation with biochemist Leslie Orgel, worked out a hypothesis of “directed panspermia”, repeating the thesis propagated centuries ago by the Indians. For his long lasting research on the origin of life has lead him to the conviction that the probability of living creatures coming into existence on our planet is close to zero. In his book entitled “Life Itself” he wrote:

“Reliable man, armed with all attainable for us, knowledge, could only state, that (...) at this very moment the origin of life appears almost as a miracle, so many are conditions to be fulfilled, to get it move.” (Francis Crick, Life Itself, Its Origin and Nature, Futura, Macdonald&Co, London 1981).

In short, Crick and Orgel have come to the conclusion that germs of life, in the form of micro-organisms, had been sent into space by some distant, perhaps dying, civilisation. Protected by a resistant capsule, they landed on Earth, which provided conditions necessary for further development. Neither of these researchers knew that this precisely described the Dogon myth quoted above, and the beliefs of Indians. What is more, that there are many eyewitnesses of the event: numerous shamans, among them the quoted Michael Harner, who in an altered state of consciousness, with the “eyes of the souls” have seen this invasion of life from aeons ago.

It is also worth noting that if a great biologist describes genesis as a “miracle”, then perhaps archaeologists and historians should not arbitrarily exclude the shamans' way of enlightenment?

PRECIOUS STONE

I decided that for a while I should stop following this trail of the investigation. It would make no sense if it turned out that the Indian doctrine does not mention other biological structures, and especially the cell, the basic particle making up all the organisms on Earth. There is an excellent library collecting everything ever written about the history of the region in the National Museum of Anthropology and History in the capital of Mexico. For ten days, on every crisp morning – the capital lies over 6500 feet above sea level – I strode through the marble hall of the museum, heading towards the stairs leading to the library. I walked along the glass wall, behind which I could see the courtyard-patio. Fascinated, I stood a while looking at the unusual fountain placed in the middle. It was designed by architect Ramirez Vazquez, who was, consciously or not, surely inspired by the spirit of the region.

A huge rectangular plate rests on a mighty pillar and whispering streams of water flow from beneath. This waterfall-fountain is the essence and at the same time the key to understanding the sources and inspirations of the art of Ancient México. The uninitiated do not see it, but to me, especially after the visit to Tulum, with its memorable relief of a hallucinogenic mushroom, it was obvious. The concrete structure is an imaging of the mushroom, which by triggering an altered state of consciousness opens a way into the spirit world. The rush of the flowing water is the sound which often precedes going into a shamanic trance and the Out-Of-Body Experience, when human consciousness, together with the astral body, leave their material shell. As I have already mentioned, Michael Harner writes about it in his work entitled “Sound of the Rushing Water”. And so the rushing fountain in the shape of a mushroom opens the door to understanding Indian art filling the rooms of this wonderful museum.

In the reading room on the first floor I began studying all the copies of the codices brought to me patiently, as well as all the commentaries to them. I shall only mention that this was only the first step on the road of investigation. I was to follow it after returning home, using the facsimiles of the Indian picture books I brought from México.

I did not have to wait long. In the works of Edward Seler, the first commentator on the Borgia Codex, I read that the symbol-hieroglyph for “life” in Ancient Mexico was *chalchihuitl*. In the Aztec language the word literally means “the heart of earth”. Commonly it means jade or turquoise, colloquially – a jewel. It also refers to “precious stone”. But I was interested in its symbolic role. Many researchers of codices have shown that its graphic representation signifies “life”. And now *chalchihuitl* revealed itself to me in all its glory, painted in the Borgia Codex.



Fig. 20. Precious stone, **chalchihuitl**, hieroglyph of “life”. Inside it the **malinalli**, “twisted thing” in the likeness of the string. Codex Borgia.

It was circular, like the simplified diagrams of cells in our schoolbooks. Inside, it was possible to make out a circle, corresponding to the cell's nucleus. And now, what is more interesting, within its “nucleus”, this symbol of life contained a round string made up of two twisted threads – *malinalli*! The same one I have previously identified as a representation of the double helix of DNA, whose spirits are two entwined serpents. These can be seen in the centre of the image in the *malinalli* ring. It was the self-replicating Feathered Serpent, the Precious Twin!

The little circles with dots inside adjoining to its body, hieroglyphs of “life”, reminded me that it is a “living germ...”.

So there would be no doubt about who we are dealing with, the artist showed two black figures leaning out of the serpents' mouths. The colour indicates that they are invisible, because they belong to the spirit world. Their presence showed that the serpents were also of that place. This was additionally represented by their “duckbills”, signs of Quetzalcóatl as a god of air, wind, but also spirit. On the serpents and the black figurines I noticed the legs of an eagle with curved talons. It is a sign that the whole thing is connected with the solar eagle already known to us – with the Sun, the primal energy of life.

It was obvious why the serpents were added to the double spiral! From a purely materialistic point of view, there is only the chemical structure and its spatial form. From the transcendental point of view, however, the more important thing is what brought that form into existence and what animates it. And that thing is the Master of the Double DNA Helix, manifesting itself in the form of a serpent.

VERBAL SOURCES

Many other representations of *chalchihuitl*, the precious stone, which I shall show further on, exist in the iconography. Here I will concentrate on what is the key to the above interpretation of the hieroglyph. If it was a symbol of a cell in general, or even a reproductive cell specifically, then this should be reflected in the oral tradition. To find them, I reached for the work of father Bernardino Sahagún, who wrote down oral traditions already during the time of the conquest. These were very reliable materials, as they were written down from the first-hand sources, dictated to the monk by Aztec priests. They did not let down my expectations! From among the writings I fished out a pearl after pearl, and each time I praised the wisdom of Father Bernardino, who wrote everything down literally, not attempting to alter the translation to make them fit the Church teachings! Here is a usual caution Aztec priests directed at penitents:

“When you were created and despatched, and your father and mother Quetzalcóatl formed you as a precious stone...”

and further on:

“You are beginning to bloom and germinate as the precious stone, very pure, which emerges from the womb of its mother where it is begot...”

It would be hard to find a clearer proof that this precious stone *chalchihuitl* is a reproductive cell! The penitent is reminded of his bodily beginning, as a cell in their mother's womb. But there is more! At a different occasion, the father of the family, in the Aztec capital Tenochtitlan, said a formula, in which he informed all gathered relatives and friends about the fact, that the family shall soon be larger, because his daughter is pregnant:

„Let you all know that our Lord extended his mercy because he put in Mrs. X, the maid recently married, a precious stone and rich feathers which made her pregnant...”

And the words of the midwife greeting a new-born, said after a successful birth:

“Oh, precious stone! Oh, rich feathers! You were created in a place where there are Great God and the Great Goddess... You arrived in this world from afar, poor and tired. Our Lord, Quetzalcóatl, who is the Creator, placed the precious stone and rich feathers in this dust...”

(Fray Bernardino de Sahagún, *Historia general de las cosas de Nueva España*, Editorial Porrúa, México, 1956)

There is no need to remind that these “rich feathers” refer to the feathered serpent, that is the strand of DNA within the precious stone, which will be proved with more evidence further on.

Returning to the quoted words of these unknown, but at one point living Indian priests who were father Sahagún’s informers – could I have expected anything more convincing? These were no longer simple speculations, nor puzzles. This was the voice of those who saw. An indisputable proof that a common belief that *chalchihuitl*, the precious stone, lies at the conception of man existed in Ancient México.

And there was no doubt concerning the essence of this understanding: not a symbol, not a divine spark! This stone was completely material! Let us repeat the quotations: „*the precious stone, which comes out of the bosom of its mother, where it originates...*” „*placed the precious stone and rich feathers in this dust*”. These short sentences, strongly supported by iconography, leave no doubt: the Mesoamerican man was also born from an egg! Its symbol, ubiquitous in manuscripts, on pottery, in stone, on the walls: a circle with a smaller one inside – the precious stone, did not have a metaphysical meaning, but a material one, like the egg has for us.

The predominant opinion among the archaeologists was different. According to Laurette Séjourné, who for many years conducted archaeological excavations in America's oldest metropolis, Teotihuácan, *chalchihuitl* was a purely mystical concept. It was supposedly, as she stated in her book, a sliver of god's light, an immaterial spark, which lights new life in a woman's womb. (Laurette Séjourné, *Religión y pensamiento en el México Antiguo*, Fondo de Cultura Económica, México 1957). As we can see, she was wrong. This is further supported by the drawing on linen called the Lienzo de Jucutacato, from the period just after the conquest.



Fig. 21. Birth of the Toltec tribe from the **chalchihuitl** and the feathered strand. Linen from Jucutacato.

This is how the invaluable Edward Seler describes the scene:

“It is a series of pictures, which depicts the migration of the Toltec or nahua tribe, settled in Michoacan, from the place of their original descent. Pictures are on the so called Linen from Jucutacato, published for the first time by doctor. Nicolas Leon. The drawing shows how the tribe gets out of the Chalchihuitl apazco, the chalchihuitl vessel, the vessel of the precious stone, the place of its origin as well as the origin of the whole humanity, how it crosses the sea and arrives to Chalchicueyehcan, that is at the Vera Cruz coast. The sea is represented at the dividing line between the first and the second drawing by a kind of a feathered serpent from which a man emerges. Particular members of the tribe are carried to the other shore on the backs of nine turtles, others cross the sea mounting dogs.” (Seler op. cit.)

This explanation is completely consistent with the interpretation of the symbols already known to us. Admittedly – I told myself – this image is close to a drawing of a contemporary little presenting their imagining of the genesis of humanity, but it is made up of true elements! Even today it would be difficult to draw it differently! People are emerging from a precious vessel, an egg cell. The “emerging”, which is shown here literally, in reality simply means the beginning in an egg. The egg is represented as a solid structure, a block, the one which makes the “maid pregnant”. And further we see “feathered serpent from which a man emerges”. We have

already identified this serpent as the holy string of DNA. And so this is just specifying the drawn information: the egg and the serpent structure are on the basis of the genesis of man. The sea is, of course, *ilhuicátl*, the quantum field. Turtles are the symbols of that sea. The people are also accompanied by dogs, because in that mythology they helped souls reach the land of the dead, and travel back again to the land of the living. But Seler made a mistake here! The people are not crossing the sea! They are emerging out of it... This quantum sea is the primal place of their origin, and the origin of everything else that exists. And so we have three elements: the quantum field, DNA, and the reproductive cell. It would be difficult to compose them in one drawing, but this image is much closer to the biological truth than the creation of Adam painted on the ceiling of the Sistine Chapel!

Let us stop for a minute at the feathered serpent as a spiritual being animating the strand of DNA. In notes I made of various sources, I found Edward Seler's opinion that the words describing Gucumatz, the serpent covered with green feathers from the Guatemalan creation myth, Popol Vuh, which in the Maya tongue are: *U c'ux cho, u c'ux palo*, translated as "heart of lake, heart of water", prove that the serpent was, without a doubt, considered to be a germ of life contained in water.

I was even more happy when I saw an entry from Juan de Córdoba's dictionary of the Zapotec language, where a sentence describing the snake: *xica pita'o mani*, was translated as: "animal from god's vessel"! The codices included numerous images of serpents contained in precious vessels!

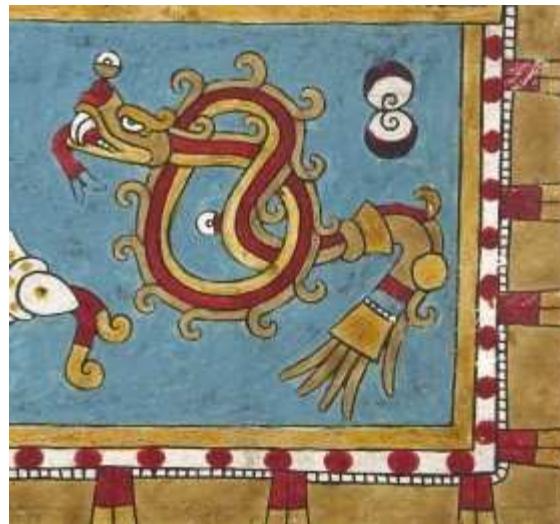


Fig. 22. “Animal from god's vessel”, that is the feathered serpent personifying strands of DNA, inside a precious vessel, a reproductive cell. Nuttal Codex.

Thus, I had a strong basis to place the serpent, the spirit of DNA, in the precious vessel, the egg, in which, as it turned out, it played the not at all symbolic role of a living germ. To summarise, I was able to say that the images, however naïve and simplified they are, together with oral traditions accurately describe biological genesis.

PRECIOUS VESSEL

One more thing I had to explain was the difference between the “precious stone” and the “vessel of the precious stone”, or simplified the “precious vessel”. To understand it, I reached for drawings.



Fig. 23. A “sprouting”, circular precious stone and a stone brought to the shape of a square. Nuttal Codex. (On the right): fragment of the precious vessel or the reproductive cell, together with the precious stone with double sticks inside representing the cell with bivalent chromosome. Bodley Codex.

On page 36 of the Nuttal Codex our precious stone is circular, it is bursting and sprouting, because:

“You begin to bloom and germinate as a precious, very clear stone, which gets out of the bosom of his mother, where it originates”

On the same page this precious stone is represented in the shape of a square. Here its structure is more complex. I understood why as I looked at another picture on the same page of the Nuttal Codex. It shows a precious stone cut in half – as a gourd is cut – to make it a true vessel, open from the top. Why is it precious? Because it is the egg, from which a man is born! On the left side there is a bundle of *malinalli* grass, a hieroglyph with the value of “something twisted”, that is DNA, tied into a knot, hence as if “not active”.

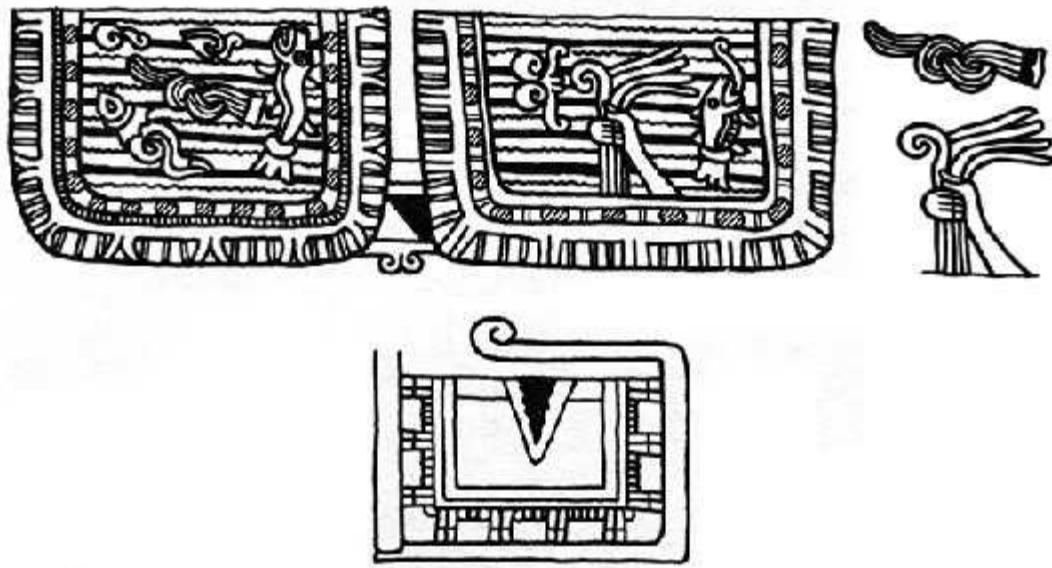


Fig. 24. Precious vessels with **malinalli** hieroglyphs, meaning “twisted objects”, inside. Nuttal Codex. (On the right): bundles of **malinalli** grass, out of which twisted strings were made. (On the bottom): a precious vessel cracks and lets a shoot out. Vindobonensis Codex.

On the right side, however, the same bundle held by a divine hand, is undone, “activated”, and gives beginning to the development of man. This is confirmed by a drawing from the Vindobonensis Codex, showing the precious vessel, which cracks, starts to divide and lets out a shoot of new life.

OOCYTE

I decided to find out why the walls of *chalchihuitl apazco* are drawn in such a complicated way, which does not match the diagrams of vessels made of gourds, clay, stone or wood used in those times. To achieve that I reached for the works on biology and in one of them I found an electron microphotograph of an oocyte, that is a human egg cell, maturing in an ovary. (C.R. Austin and R.V. Short, Germ cells and fertilization, Cambridge University Press 1972). I compared it with the drawing of the precious vessel.

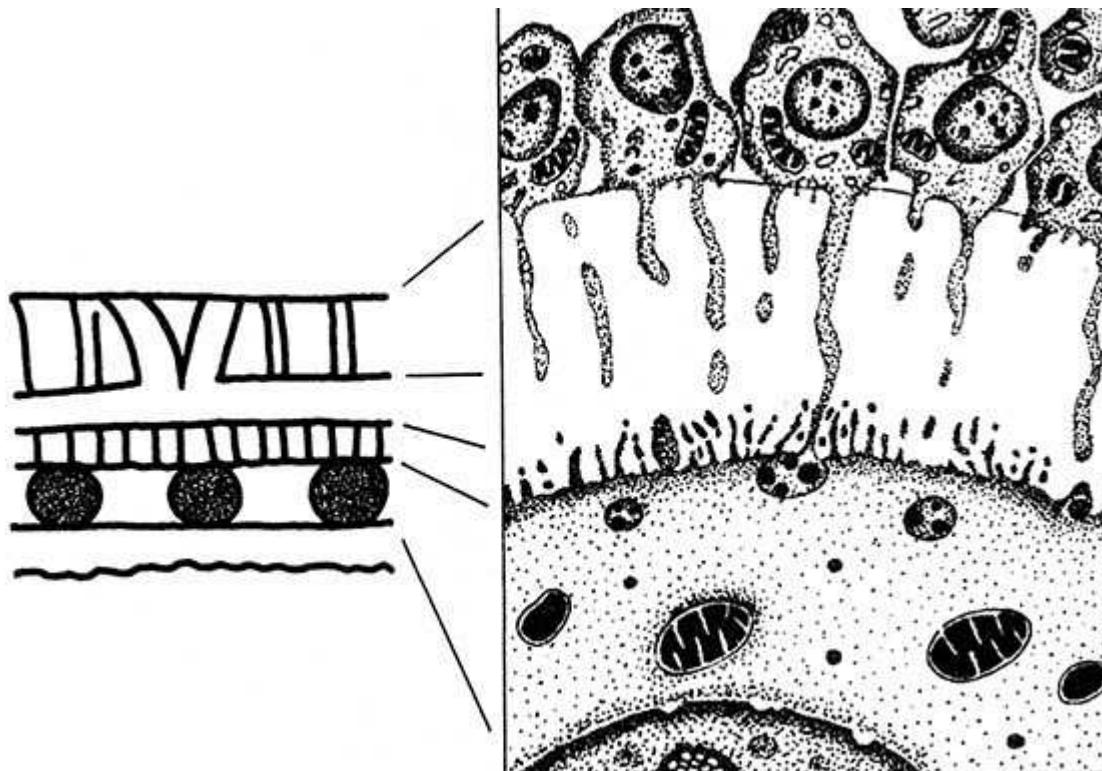


Fig. 25. Comparison of microscopic diagram of the wall of a human egg cell (on the right) with a drawing of the *chalchihuitl apazco* the precious vessel, from which man is born, from the Nuttal Codex.

The layers, from the inside of the oocyte out (from the bottom), were the:

- nucleus,

- cytoplasm with large, dark, oval mitochondria providing the cell with chemical energy,
- zona pellucida, also called the egg coat, which surrounds the oocyte with a gelatinous coat,
- granular layer, cuboid cells which are not part of the egg itself; the outgrowths of these cells break through the zona pellucida and penetrate into the egg, feeding it with natural proteins; opposite them, numerous microvilli ("the ladder") enter the zona from the surface of the egg.

It was easy to become convinced that all the subsequent spheres, with the exception of the granular cells, had their counterparts in the Nuttal Codex drawing, and images of the most precious vessels presented in other codices. Nevertheless, I had to ask the question: is it possible that the human germ cell, which is the size of a pin head, implanting itself in the uterine lining, had been discovered with the "naked eye" centuries before the microscope was invented in Europe? Let alone its internal structure?

Yes, it was possible, but only with the inner eye in an altered state of consciousness, which opens up the access to everything! Benny Shanon confirmed that in the previously quoted passage:

"Traditional healers and medicine men are famous for their (alleged) ability to see, under the intoxication, the insides of patients' bodies (...) Individual cells in the body were said to be seen; informants also reported seeing their own DNA." (Shanon op.cit.)

The next credible confirmation comes from José Chica Casasola who studied shamanic healing methods among the Mazatec Indians in México. Healed by an Indian medicine woman, Inéz, when sick with a serious case of flu and bronchitis, he consumed a dozen pairs of *teonanacatl*, holy mushrooms, *Psilocybe mexicana* and then:

"Suddenly everything became feeling and being lungs, and at the same time being a content of this vision. I was very scared (...) I could see outward and inward tissues of the lungs; later on I felt vision of the group of the thinnest colorful fibers moving in a very tight space." (José Manuel, Chica Casasola, La enfermedad como oportunidad, Edición del autor, España 1994).

Anthropologist, Reichel-Dolmatoff also undertook the personal experience of the shamanic trance and believes that the visions he experienced can be the source of knowledge:

“As microphotographs of plants; like these stained microscopic cross-sections; sometimes as taken from the manual of pathology.” (Gerardo Reichel-Dolmatoff, The shaman and the jaguar: a study of narcotic drugs among the Indians of Colombia. Philadelphia, Temple University Press 1975).

Finally, I shall recall the testimony of another scientist, one of the more competent in this field. It is Stanislav Grof, an American psychiatrist of Czech origin, one of the creators of transpersonal psychology. On the basis of his long-lasting research which made him famous, Grof claims that in an altered state of consciousness it is possible to receive knowledge about everything that had happened, is happening, and will happen in the universe. This only requires tuning oneself – as he puts it – to the right frequency. In his numerous, ground-breaking experiments, Grof used LSD (lysergic acid *diethylamide*), as well as many techniques originating from various cultures and traditions, such as yoga, singing, drumming, dancing, and finally, when experiments with LSD were banned in the USA – controlled breathing, called hyperventilation.

It should be stressed that according to Grof the psychedelic effects achieved today are identical to those achieved by ancient cultures. As he writes:

“The wide selection of ancient and eastern spiritual practices, was evidently elaborated with the purpose to facilitate our access to the perinatal and transpersonal domains (...) The whole experimental spectrum has been also described by historians, anthropologists and students comparing religions in the context of many shamanic procedures, aborigenic rites of passage and healing ceremonies, mysteries of death and rebirth, and also trance dances of the extatic religions.” (Grof, Stanisław, „The Adventure of Self- Discovery, State University of New York Press, Albany NY 1987).

This quotation assured me that the results of Grof's experiments fully relate to ancient Indian cultures, whose biological knowledge, contained in codices and oral traditions, I am trying to demonstrate. Further on he writes:

“In the holotropic state of consciousness one can 'enter' the various parts of the body and observe the activity which appears there and even identify oneself with specific organs and tissues (...) In these states, it often seems , that the consciousness moves back to the cellular level

and even to the sub-cellular structures and processes. In many cases persons which are under the influence of psychedelic substances or taking part in seances of the holotropic breathing, were saying that they became the red or white blood cells, the alimentary epithelium cells, the uterus' mucous membrane, sperm, egg cell or neurones in their own brains. Another interesting phenomenon is the conscious exploration of the cells' nuclei and chromosomes, accompanied by the insight in the physicochemical genetic code and impression of reading the DNA code”

In a different book, the same author writes:

“Subjects in this state have the sense of tuning in to the consciousness of various organs and tissues of their body. They can witness the action of the pacemaker in the heart, the contractions of cardiac muscles, and the opening and closing of the heart valves. In a similar way, it is possible to observe hepatic function and the resulting production and collection of gall, the digestive processes and absorption in the gastrointestinal tract, or, for that matter, functioning of any other organ. In this state, the consciousness often seems to regress all the way to the cellular level or even sub-cellular processes. On occasion, LSD subjects have stated that they experienced themselves as neurones in their own brains, white and red blood cells, uterine epithelium, or germinal cells. The commonly reported experience of identification with the ovum and sperm at the time of conception belongs to this category. Another interesting phenomenon is the conscious exploration of the cellular nucleus and the genes in the chromosomes; this can be combined with the feeling of 'reading' one's DNA code.

As in the case of other transpersonal experiences, episodes of organ, tissue, and cellular consciousness can be associated with many concrete insights; various details concerning anatomy, histology, physiology, and chemistry of the body found in the accounts of such experiences often reveal a level of information that the subjects did not have before the sessions”
(Stanislav Grof, Realms of the Human Unconscious, Souvenir Press LTD 1996).

The cell and tissue consciousness is well represented by an account from a session doctor Grof had with a certain psychiatrist:

“After some time to my great surprise I was able to recognise that I was a spermatozoid (...) Experiencing myself as a spermatozoid competing for the egg, I was conscious of all the

processes involved (...) The consciousness of this spermatozoid was a whole autonomous microcosm, a universe of its own. There was a clear awareness of the biochemical processes in the nucleoplasm; in the nebulous atmosphere I could recognise the structure of the chromosomes, individual genes, and molecules of DNA. I could perceive their physiochemical configuration as being simultaneously elements of ancestral memories, primordial phylogenetic forms, nuclear forms of historical events, myths and archetypal images. Genetics, biochemistry, mythology and history seemed to be inextricably interwoven and were just different aspects of the same phenomenon. (...) Then came the culmination in the form of triumphant implosion and ecstatic fusion with the egg (...) After the fusion of the germ cells the experience continued, still in the same hectic pace set by the sperm race. In a condensed and accelerated way, I experienced embryogenesis following conception. Again, there was full conscious awareness of biochemical processes, cellular divisions and tissue growth. " (Grof 1966).

Lastly, the most competent testimony, as it comes directly from a priest, the Man of Knowledge, who painted codices. His picture records leave no doubt about the character of the road of initiation was. And it was not through an electron microscope.



Fig. 26. Drawing explaining that it is the holy mushrooms which give insight to the interior of the precious vessel – the reproductive cell..Above three priests visible, hallucinogenic mushrooms in hands. Vindobonensis Codex.

In the Vindobonensis Codex, one of those I shall discuss later, there is a significant scene! At the bottom there is the well-known precious vessel, the hieroglyph with the worth of “egg”, with the *malinalli* sign inside, which imitates a bundle of grass the Mixtec people made strings of, and which gives this sign the value of “twisted thing”.

In short: the reproductive cell with the strand of a double helix inside! The vessel opens, letting the priest's spirit inside. His head has already disappeared, “descended” into the vessel, the legs are still kicking above. The way the priest entered the cell is explained by the three figures drawn above.

Three priests hold the holy *teonanacatl* mushrooms in front of themselves, the mushrooms we are constantly talking about here. The ones which in Tulum, as we remember, manifested the descent of holy strings. Here we have the most credible information, as it comes from first-hand witnesses reporting their personal experiences. There three Wise Men are “speaking” directly:

“We, Mixtec priests, in trance after consuming holy mushrooms, have seen the inside of the ovum, which contains strings of DNA”.

I came to the conclusion that in the light of such an evidence there is nothing else for me to do, but continue the search for further biological references in Meso-American beliefs. Therefore, I turned my attention to the ancient archetypal Tree of Life.

TREE OF LIFE

This symbol-imagining-idea-archetype is known around the world since the mankind started to have beliefs. I have often thought that, as with the Great Flood, this symbol did not arise independently, but that an equally common piece of information lies at its roots. In the form of the tree the Indians represented the growth of the biosphere! Yet, this simple diagram of the trunk, which splits into boughs, branches, fruits, and which seems so obvious today – is not that simple at all! To derive all species of plants and animals from a single shared ancestor, one must have modern biological knowledge. Or...

Among people known to us, the first person to do so was Charles Darwin, when his great work “On the Origin of Species” was printed in 1859. The organic world was created by way of a gradual development, new species evolved from the ones that existed before. But before Darwin? It was commonly believed that species are constant and, once created by a supernatural being, they keep the same form forever. Presenting such a natural world in a diagram would require drawing not a single tree, but a forest. Each species of animal and plant would be a separate tree, not related to the others. Yet once someone drew just the one tree, anticipating modern palaeontology by well over several hundred years. As today the family trees – called also phylogenetic – of the plant world, the animal world, of reptiles or mammals, are so called exactly because they recreate a pattern of a tree.

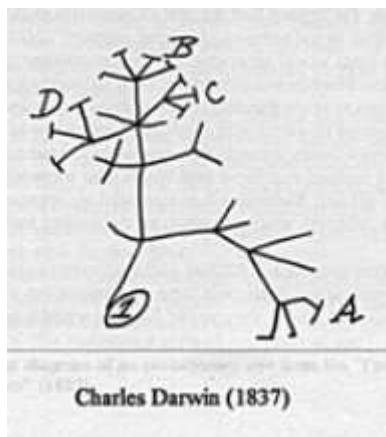


Fig. 27. The first concept of the phylogenetic tree drawn by Darwin.

The shared trunk or the ancestor, are the first cells living in the early ocean. The trunk separates into boughs, branches and twigs – which are bacteria, plants, water animals, then land animals, insects, amphibians, reptiles, and mammals with man at the top. This seems to indicate that the ancient concept of the Tree of Life, from a time before science, is thoroughly modern. Searching for evidence that this is indeed how I should be reading the Tree's meaning, I travelled to Palenque. There, on the tombstone of a Mayan king, was the possibly most famous image of this plant. I left the capital armed with images of the Tree copied from codices. I was going to compare them with the one carved in stone on the tombstone of Pacal.

PALENQUE

I was driving through the darkness with my eyes opened wide, allowing the wind to blow smells of acacia and thorny bushes into the car. The sky was dimming with the evening glow to the west, where Tamoanchan, the place where people descended upon the world, lies. It is also the counterpart of biblical Paradise, where the American Adam and Eve appeared. The song of cicadas was louder than the hum of the engine, fireflies lighted up – medicine men's cigarettes, as the shamans call them.

Tired after a day of driving between metal plates saturated with heat, I saw a word placed on a stick: “Ruinas”. I stopped the car and turned into the bushes. Unexpectedly I felt moisture on my face, scattered drops hitting my face, drawn in with my breath, a warm, sweet steam. In the beams of light I saw a black-green thicket, a mass of leaves, that I was driving into. The engine went quiet, the thicket shuddered and sprayed drops of water on the metal. I switched off the lights and sat motionless. I heard the drops and insects sliding, dribbling, pattering of legs, rustling. I slid into the forest. It started touching me, reaching with moist tendrils out of the darkness.

I opened the back door of the car, the lock grated. I cooked for a while, switched the gas cooker off, unrolled the mattress on the metal floor. It did not take me long to fall asleep. Listening to the rustle of wings, I felt tiny legs burrowing in my hair and a tickling crawling on my skin. Here they lived every day – I thought – this is how their nights looked like.

I woke up before dawn. Still in complete darkness, the birds were talking. I got up lazily, when the night was greying. The path was blocked by several thick logs, behind them an underwater view of a steep plane. Bushes like seaweed stuck motionless in the mist. Wet cows, like sea monsters, floated about, pulling streaks of fog, like veils attached to the horns.

The motor wheezed. I looked out from the path. A rusted bus with the letters INAH – Instituto Nacional de Antropología y Historia – was riding up. The bus was filled with local men and women with sleepy eyes. I gave them half an hour to open the ruins, finished up my tea, washed the dishes.

I was first at the gate. Among the trees and hills, in the grey light of the morning, appeared a courtyard, and near, just to the right, the Skull Pyramid, and behind it, in a row, another one, larger, with the Temple of Inscriptions on the top. It was beneath it!

I climbed up the steep stairs of the pyramid and before I entered the temple, I looked at the vast area of the sanctuary. I saw the dark wall of forest, hung with vines, surrounding the cleared terrain. Lesser pyramids, scattered about, stood on their mounds, turf pyramids. Darkened limestone, eroding, covered with lichens, chiselled, full of tiny details, blended perfectly with the background of the humid, shaded forest. Here, without a doubt, the architecture was united with nature. Their shapes and colours merge together. Next to the temples made of stone there were living temples, shady trees with barks as silvery as limestone. I thought that this is an exceptional place. One of those places in the world, which fill our consciousness with something that is forgotten in our everyday lives. The reminder was in the Tree. I went to meet it.

Through an opening in the temple floor, which in 692 A.D. was camouflaged with a stone, I descended down the steep and high stairs into a dungeon cold, under the light of a single light bulb hanging from the ceiling. I stopped halfway down to look up and realize that, until recently, this whole shaft was filled with rocks and rubble, which were then getting stuck to each other for thirteen hundred years. It took three years to extract them. A landing, corner and more stairs... Damn! - there was a grate at the bottom. I was in luck; the key was in the lock, the grate was slightly opened. Inside the crypt, two metres lower, an older man was sitting on the cover of the sarcophagus. He was reaching inside with an outreached hand with a piece of a soft gauze. He looked over his shoulder, as I stood behind him.

'Buenos dias,' I whispered in the rustling quiet.

He locked his gaze on a wad of papers and books sticking out of the bag slung over my shoulder, he slanted his eyes. An experienced look told him at once what type of tourist I am. I must have made not too bad impression on him.

'This was a great man,' he said with a hoarse voice, turning back to the relief. It seemed as though we were returning to an interrupted conversation.

'The ruler who lies here?' I asked.

'No! Not Señor Pacal! Him too, but I am talking about the man who made this,' – he swiped the tablet with a rag. 'How it's sculpted! It will probably last till the end of the world and people will always wonder, and after us, after me...' he corrected, shrugged his shoulders.

'Not exactly,' – I said - 'You and I are in the Tree.'

'I know, the doctor told me... Do you want to work here?' - he asked, and looked towards the stairs. – 'For a while' – he agreed. – 'When people come I will have to close the grate.'

I opened a book: one written by a great experts in Mayan writing, Linda Schele and David Freidel, which has faithfully accompanied me on my journey. On page 211 I read about a relief carved on the sarcophagus of king Pacal, whose name means “Shield”, and who died at the age of 80:

“Consulting with the king, Palenque's great artists designed an image that would represent his fall down the great trunk of the World Tree into the open jaws of the Otherworld. At the same time, they incorporated a sense of resurrection into his death image. As Pacal falls he is accompanied by the image of a half-skeletal monster head carrying a bowl of sacrifice marked with the glyph of the sun. This particular glyph is a powerful symbol, representing the sun in transition between life and death, poised on the brink of the Otherworld. Like the sun, the king would rise again in the east after his journey through Xibalba.” (Linda Schele, David Freidel, A Forest of Kings, the Untold Story of the Ancient Maya, Quill, William Morrow 1990).

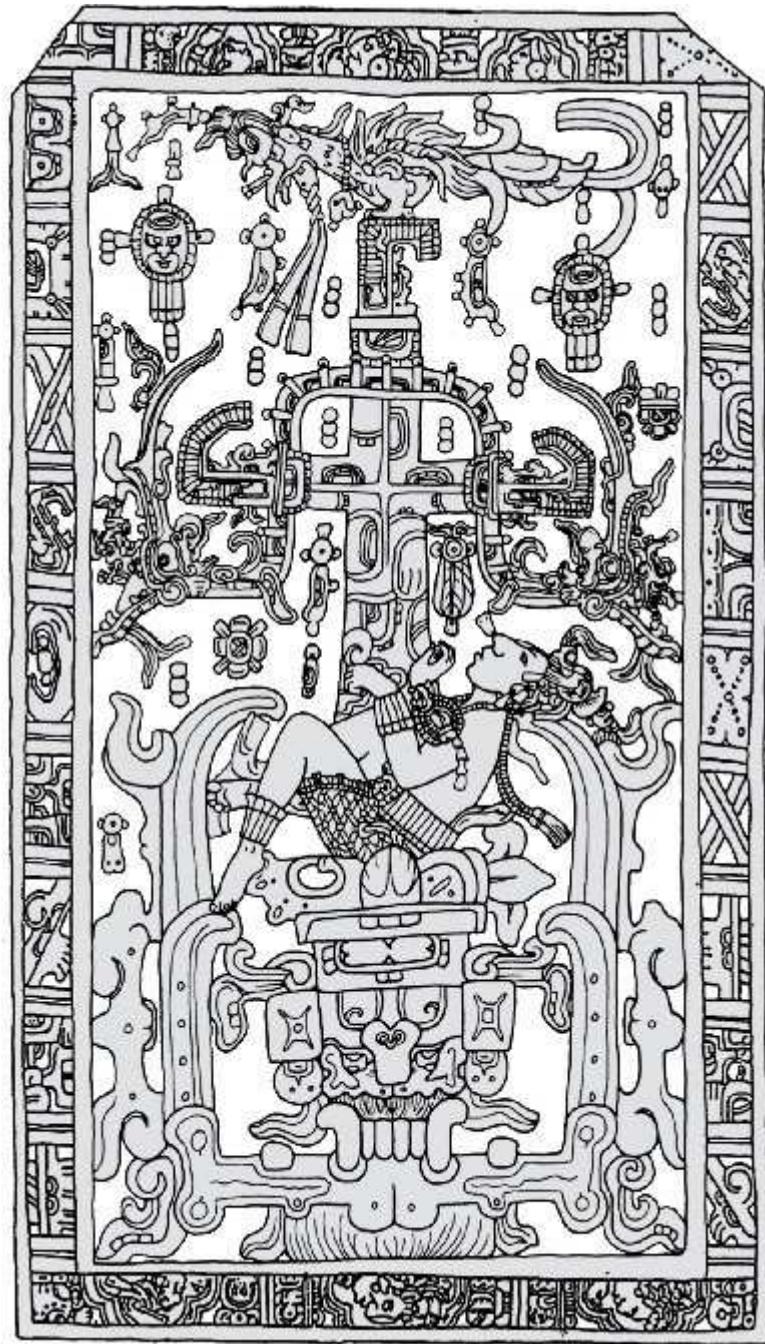


Fig. 28. Dead king Pacal falling into the land of the dead beneath the Tree of Life. Table on a sarcophagus under the Pyramid of Inscriptions in Palenque.

This is how the doctrine of three worlds was expressed. Xibalba, the Underworld, the domain of the gods of death. From it grows the Tree of Life, and with it a man, living in the Mid-World, where he tries to ascend to the spiritual plane. Quetzal bird, which substituted the eagle for the

Maya people, sitting on the Tree top expresses Heaven. Outstanding authors described this and other Mayan images as the World Tree, stressing the metaphysical aspect, as a figure presenting a three-level existence. Rarely was it described as a Tree of Life. However, the aspect I concentrated on was biological.

Bent over the plate, holding my torch at an angle, I was attempting to view the tiniest details in the semi-darkness. The face with the last earthly gaze was looking at quetzal, the Sun in the Sky, the Light, which shows itself to the dead as a final reality. I thought of fragment of Aztec poems collected by Portilla:

“No one, no one, no one lives really on Earth...

We come to sleep only

We come to dream only

It is not true, no true it is,

That we came to live on the Earth (...)

When we die

We do not die really

We still live, we revive

We live on, we wake

It makes us happy.

(Miguel L. Portilla, „Dawni Meksykanie”, Wyd. Literackie, Kraków 1976).

The king Pacal was looking there with trust because he already knew this Other World well. Mayan rulers had a duty of meeting the tribes' ancestors and tutelary spirits, which was achieved in an altered state of consciousness. This happened, as we already know, by way of ceremony during which hallucinogenic plants were consumed. But not only!

INDIAN TREPANATIONS

Stanislav Grof put forward the hypothesis that this goal was to be achieved by skull trepanation. Archaeologists have found skulls with healed openings, which means that they had been opened while those people were still alive, and the “patients” survived. But it was not a medical procedure! Grof describes that during his stay in Peruvian Cuzco, he performed a experiment in an altered state of consciousness, taking ketamine. He wrote:

“As soon as the substance started to take effect, I found myself surrounded by four muscular Inca warrior-priests in their ritual attire (...) Then a particularly richly decorated man, who looked as a higher priest, approached me with a hammer and chisel and started relentlessly pounding on my skull (...) I was flooded with some extraordinary insights illuminating the nature of the procedure (...) This was not a surgical intervention, but a rite of passage, similar to various indigenous rites of other cultures involving excruciating pain, such as the Lakota Sioux Sun Dance or the subincision of the Australian Aborigines (...) The main purpose of the trepanation was to remove the obstacle between one's brain and the Sun God, the ultimate deity of the Incas, so that his energy could enter the initiate's inner being (...) Several years ago, during my visit in England, I had a chance to spend some time with Lord James Neidpath and his wife, both of whom underwent trephination for the same reason. We had a long discussion in which they extolled the positive effects that this procedure had had on their consciousness”.

(Grof, Stanislav, When the Impossible Happens, Adventures in Non-Ordinary Reality, Sounds True, Inc. 2006).

When I read this report of an eminent scientist, with my mind's eye I saw Mayan paintings showing the ritual of pain which facilitated entering an altered state of consciousness. And now, as I looked at the head of king Pacal carved in profile, and his skull elongated in the back, the receded forehead, flattened by small planks tied around the heads of royal children in their infancy, I understood what it was all about! It was not about fashion or a sign of high status! I realised that the key to understanding the purpose of this deformation is hidden in the brain of Albert Einstein!

SKULL DEFORMATIONS

Before his death in 1955, Einstein who was at that time at the age of 76, gave his brain to science, going so far as to insist it be taken out and studied. When this was done seven hours after the genius's death, and the brain was weighed and measured, it turned out that it is not different from typical, 1375 gramme brains of other people. It was concluded that great intellect is not connected with a brain's great weight. After all, Neanderthal brains were sometimes much larger than ours. And so Einstein's brain was cut into 240 slices, which were photographed, each of these slices was submerged in celluloid, treated with formaline and placed in two large jars.

Only in 1999, Sandra Witelson, professor at the Psychiatry and Neurology Department at the McMaster University in Hamilton, Ontario, decided to analyse and measure the photographs and some of the original slices one more time. As the comparative material she used a collection of 35 brains of regular people. And then it came to light why Einstein was a genius!

The measurements showed that his parietal lobes, located in the upper back part of the skull, were clearly 15% larger than usual, as well as unusually symmetrical in both hemispheres. It is the parietal lobes which are responsible for processing visual information, for working out mathematical concepts and understanding movement, that is the three elements together which are crucial for understanding the theory of relativity!

The scientist found also that the usually deep Sylvian fissure, separating the temporal lobe, responsible for hearing and speech, from the frontal and parietal lobes, was almost non-existent in Einstein's brain! Hence, it could be concluded that nerve cells were unimpeded in creating vast connections between the lobes and building a highly integrated network in the cerebral cortex. Lack of the fissure allowed us to understand what Einstein himself said about his scientific thinking:

"It seems that words are meaningless, there is associative play of more or less distinct images of the visual and muscular type."

Professor Ian Everall from the Institute of Psychiatry in London, commenting upon this discovery said that it is this part of the brain where associations originate, therefore, probably, when it is bigger, it makes associations, which would not appear at other people.

It was reminded that the doctors who studied the brain of the great mathematician Carl Friedrich Gauss, who died in 1855, noticed that his parietal lobe was greatly developed.

With the Mayas, the pressure of the little planks upon an infant's forehead and the back of the head, caused the brain matter to move upward in the squeezed cranium (like tooth paste in a tube squeezed between fingers).



Fig. 29. Artificially formed Indian skulls.

Thanks to this, the parietal lobes were free to develop, and in the squeezed brain matter the fissures could vanish, which allowed additional connections to be formed between the lobes. In this way the neuron network reached greater capacity and the ability of tuning in to a wider range of subtle signals. An easier and greater reception of signals, flow of intuitive knowledge and archetypical ideas from a subtle field. Also a telepathic exchange with other brains, and finally higher beings.

I am writing about this to prove that an unknown priest in a pre-scientific epoch could have visions of a model of the natural world presented as a tree. He could be enlightened in a

shamanic trance, similar to that described by Benny Shanon. The author writes about his experiences under the influence of the *ayahuasca*:

“I myself once looked at a tree, and, with open eyes, saw a reptile. The reptile grew and changed shape, sequentially transforming itself into several animals. First there were prehistoric, extinct species and later, modern ones.” (Shanon, op.cit.)

The image of the dead Pacal, ruler of Palenque, was presented with such a Tree in the background, because the king was a part of it when he was alive. This time the holy plant was imagined as a cornstalk with branches ended with geometrically stylized male flowers. In this way the artist referred to corn, which was their main food, and, according to a myth, provided the dough from which gods sculpted the human body.

There was one more important element: a belt in the shape of an omega, winding through the horizontal arm of a cross, ended with two outwards facing opened jaws of serpents. Linda Schele identified them as the “Double-headed Serpent Bar”, a symbol of communication with the Other World.

However, as we already know, a serpent, two intertwined serpents, a two-headed serpent, were ubiquitous in México, as a personification of DNA strands. These strands had to be included in an image of the Tree representing Life in a three-layered Universe...

However, there was an indication that DNA plays some role in allowing access to the Other World. One day it may turn out that the thousands of kilometres of invisible spirals, with which our body is filled, perform the function of an antenna used for communication of the biological sphere with the spiritual sphere.

'We must go,' the old man touched my shoulder. We went outside the grate, which the man closed behind us. There was already an avalanche rumbling from above. They charged round the corner, bounced off the wall and with thumping feet ran down the stairs towards us. The students from Merida. The grate creaked under the pressure of the crowd. They were shouting, in the noise and the din of the loud music, it was impossible to hear anything. An older pupil had a radio in his knapsack, the antenna was scratching the ceiling. They were learning about the double helix in school, whose thread, with all the cells in the body connected, would

reach the Moon. They had no idea that they are going into the crypt of a man who learned of this thread 600 years ago.

From the underground I climbed up towards the Sun, and from the dark crypt of the Underworld I escaped towards the sky. The mists broke up, the greyness had gone, patches of sunlight covered the walls. I started to climb up the Palace tower. Like a belfry open on four sides, from higher levels it showed a greater view of the surroundings. Few people dared to climb up here, on steep, narrow steps pushing away from the wall, with no handrail. On the highest level, an Anglo-Saxon pair, having a whispered conversation, was setting up some cameras. I sat in a gap on the other side, with my back to a pillar. The tumult of the tours almost did not reach this place.

I recalled the accounts of modern researchers, confirming the fact that visions experienced in an altered state of consciousness often show evolution. The already quoted account written by Michael Harner was the most telling:

“Giant reptilian creatures (...) showed me how they had created life on the planet (...) Before me the magnificence of plant and animal creation and speciation – hundreds of millions of years of activity – took place on a scale and with a vividness impossible to describe. I learned that the dragon-like creatures were thus inside of all forms of life, including man (in retrospect one could say they were almost like DNA, although at that time, 1961, I knew nothing of DNA).”

Benny Shanon in turn wrote about the content of visions:

“Akin to the grand, panoramic historical scenes are scenes of biological evolution. A Brasilian with extensive and varied experience with ayahuasca reported: 'I was looking into the mouth of a cauldron. Within the circle defined by the rim, a cinematic presentation of evolution unfolded. Outside of the boundaries of the rim, everything looked utterly normal. This was the most powerful of the very many ayahuasca visions that I have had.” (Shanon, op. cit.)

And Stanislav Grof writes an account from a session with a certain psychiatrist, who in an altered state of consciousness, after taking 300 microgrammes of LSD, experienced unification with the whole of life on Earth, which he described in the following way:

“It seemed to me that I was entirely connected with the life of this planet (...) My consciousness was spreading not only horizontally, aiming to encompass all living forms, but also vertically in time. I became the whole Darwin's evolutionary tree with all its offshoots. I was the entirety of the life!” (Grof, 2000).

Further significant accounts come from a different book of his, where he writes about a series of experiences with LSD:

“This type of experience involves complete and quite realistic identification with animals on various levels of phylogenetic development (...) It is accompanied by a sense of regression in historical time; the subject will have very vivid and convinced feeling that the animal specimens he identifies with are part of phylogenetic history and that he is exploring the evolution of the species in nature. The objects of identification are most frequently other mammals, birds, reptiles, amphibians, and various species of fish. Occasionally, they can be much less differentiated forms of life, such as insects, gastropods (various snails), brachiopods (shellfish), cephalopods (octopus and squid), and coelenterates (sea anemones and jelly-fish). The subjective identification process occurring in phylogenetic experiences is rather complex and authentic; it can include, size, body image, a variety of specific physiological sensations, particular emotions, and instinctual drives, as well as unusual perceptions of the environment.” (Grof 1996).

And further:

“In rare instances, an LSD subject can have the feeling that his consciousness had expanded to encompass the totality of life on this planet, including all humankind and the entirety of flora and fauna, from unicellular organisms to highly differentiated species. An individual can identify with the phylogenetic evolution of life in all its complexity and reach an intuitive understanding of the underlying biological laws. He can explore the factors that influence the origin of new species or are responsible for their extinction.” (Grof, 1996).

With such insight into the history of life, Indian Men of Knowledge illustrated in an obvious manner with the “diagrams” of the Tree of the World, also called the Tree of Life. I reached for the drawings I had brought with me.

WHAT THE CODICES REVEALED

The first page of the Feyervary-Mayer Codex explains the four aspects of the World Tree which grow, accordingly, into its four sides, and are ruled by Huehueteotl, the Creator God located in the central part of the Tree.



Fig. 30. Tree of the World growing out of a precious stone written into the shield of the Sun.

At the base of the first of the Trees there was a drawing of a pyramid-temple with stairs, which meant that we were dealing with a holy process. A radiant solar shield, which has inside it the circular symbol of the precious stone – the cell - rested on this foundation. After all that I had already learned about these symbols, there was no doubt that they represent life. That is why the Tree growing out of them presented its aspect as the Tree of Life. The trunk split, as new life arises only from division: first, the genetic information doubles in the cell, and then inside the maternal being. It gives room to two new ones – two flowers, drawn here horizontally. Each one of them is producing two more – these in turn are vertical. On the top of the trunk sits the heavenly Eagle, a reminder that the purpose of life is striving for the spiritual area.

This knowledge was expressed in even greater detail by the Tree from page 49 of the Borgia Codex. In its trunk, two strands of the precious stone make up a double spiral. The same which served for the body of the eagle from the Malinalco drum, and which made up the ring inside *chalchihuitl*, the precious stone of the Borgia Codex. It is a proof that this holy spiral is not only a central “truth of faith”, but also the basis of life. Here I had a clear confirmation: each of the strands forming the trunk of the Tree of Life divided, similarly to the replication fork of DNA. Their fruits were *chalchihuitl* shields, precious stones, cells. Apart from that, both the entwined strands were marked with symbols of precious stones.



Fig. 31. Tree of Life with a trunk of a double spiral, producing in place of fruits precious stones – cells. (Bottom left): the precious vessel, the generative cell, depicted as a pot. "Spilling out" is necklace *cózcatl*, hieroglyph for "conceived child". Borgia Codex.

There was no better way to express the idea of the Tree of Life! Let us say it again: what conditions the splitting of cells is the previous doubling of DNA, the is hereditary information about life. Divided between two newly formed cells, it is the basis of the birth of every living being. And so, on this deepest plane, the growth of the Tree of Life is identical with the growth of DNA strands twisted into a double helix.

There was one more tree, contained within the Vindobonensis Codex, in the hieroglyph symbolising the Tamoanchan garden, according to Sahagún:

“house of descent, place of birth, the mythical west, the origin of gods and men.”

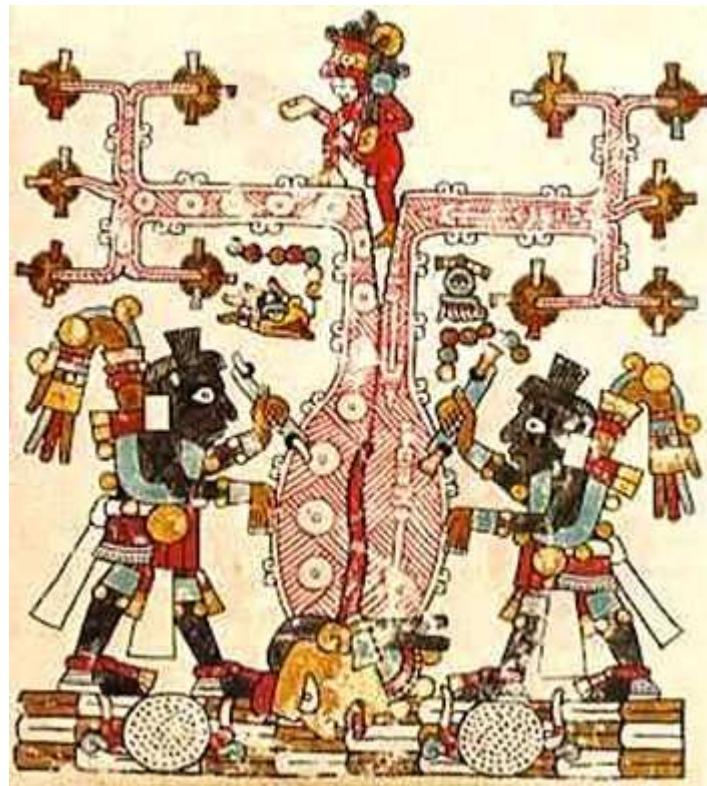


Fig. 32. Tree of Life, which woman and man come from. Vindobonensis Codex.

All researches agreed that this image represents the mythical genesis of humanity, or specifically, of the Mixtec people. Laurette Sejourné wrote that presenting mankind's homeland as a tree caused some peoples:

“like for example Mixtecs who sustained the Náhuatl culture which they later handed down to the nomadic tribes which appeared on the central plateau – to speak about their descent from trees and portray their origin through the image of a man emerging from a cleaved tree-trunk”
(Sejourné, op.cit.)

Well, all I had to say was that the first missionaries who wrote this information down first, living before Darwin's time, could not understand it, and neither did Sejourné! Let us get to the point, though!

At the base of the tree on the next drawing there was a human head with its tongue sticking out. No doubt a symbol of a sacrifice, as in that place it was believed that the blood of people killed in sacrifice powers the Sun and allows life to continue, and so the Tree to grow. Under the head there are stylised feathers, in turns dark and light. They were an attribute of the feathered serpent and together with it they played an important role in reproduction. As we know, the place for these serpents was in the precious vessel, the egg, so both the serpent and the feathers symbolised strand-shaped forms in the egg.

“*Quetzalcóatl formed you as a precious stone and rich feathers...*” – went the quoted admonition addressed to the penitent by an Aztec priest. On the background of feathers there were two spotted circles. They represented spheres made out of resin, copal, burned as incense in temples and on home altars. Tongues of fire and trails of smoke coming from the spheres signified that “life is glowing”.

I noticed one more thing in place of the human neck, as if a fragment of some necklace. However, it was not a necklace but a piece of *chalchihuitl*, the precious stone. The Tree of Life is growing out of it! The precious stone once more appeared as a reproductive cell! And so, in the end, it was the cell that gave rise to the pair of humans coming out from a crack at the top of the trunk! The man was just coming out into the world, the woman was slightly ahead of him. They were born in a different order than Adam and Eve. Other figures present around the tree had black bodies because they were spirits belonging to the invisible region, and their task was to animate the phenomenon of life.

I realised that just as the Bible scholars place the mythical Paradise in specific places, such as for example the fork between the Euphrates and Tiger, it is possible that the peoples of Ancient México placed the birthplace of first people in a specific area, too. As it turned out that is exactly how it was!

XOCHICALCO

In his PhD thesis, the renown archaeologist Roman Piña Chan, shows that the mythical Tamoanchan should be equated with the present-day Xochicalco, a town in the Morelos state, west of México City. It was there - according to legend – that man was born. I arrived there over thousand years after the sanctuary devoted to the doctrine was built in Xochicalco. I had hoped that the evidence in stone, observed in nature, would tell me why the feathered serpent was placed inside *chalchiuhapatzli* – the precious vessel – the egg.

I saw two flat buildings made out of stone on flattened hills, raised above the wavy, but still flattened, surroundings. Ploughed fields, cactus fallows, a few trees on baulks. The sky was clear, a wave of heat was beating off the hot gravel. I stood before Basamento de las Serpientes Emplumadas – Foundation of Feathered Serpents. Great sloping walls of porphyry blocks created a base on which a low upright wall was erected. I sat across from it, under a bush, with its shade on my back, looking at the carved surfaces made up of the chaos of dark and light patches, lines and strokes. Slowly they began to form the shapes of two serpents. Two huge bodies slithering into opposite directions. Creator of man, Quetzalcóatl. A two-serpent being.

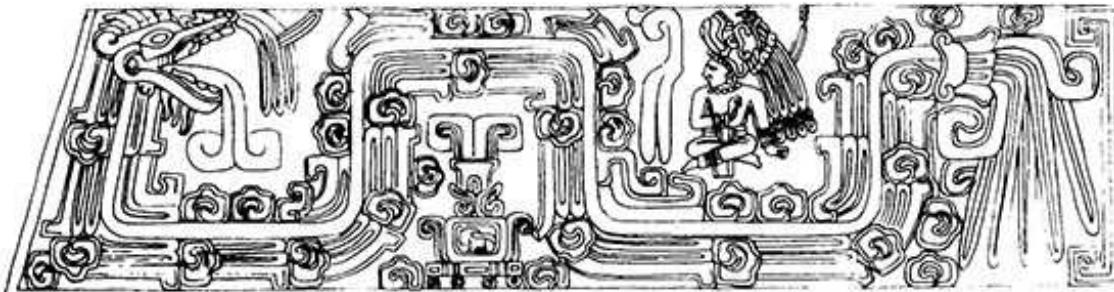


Fig. 33. Left half of the relief on the Foundation of Feathered Serpents in Xochicalco. The right half is almost its mirror reflection.

The waves of the hot air flowed at me. My eyes were watering, the image started to move, to lose its contours, as if submerged in clear water. It seemed I was looking at the Creator, Gucumatz, in the pre-ocean of Precious Water, its “live germ”, “animal from god's vessel”.

The serpents' forked tongues, too large, too heavy and thick, were obviously exaggerated by the sculptor; for the purpose –I thought – of giving it a different meaning than strictly anatomical. So they would remind people –I told myself – of the division principle, duplicating the pattern. The one which ensures the continuous existence of cell strands with genetic record, and so existence of life itself.

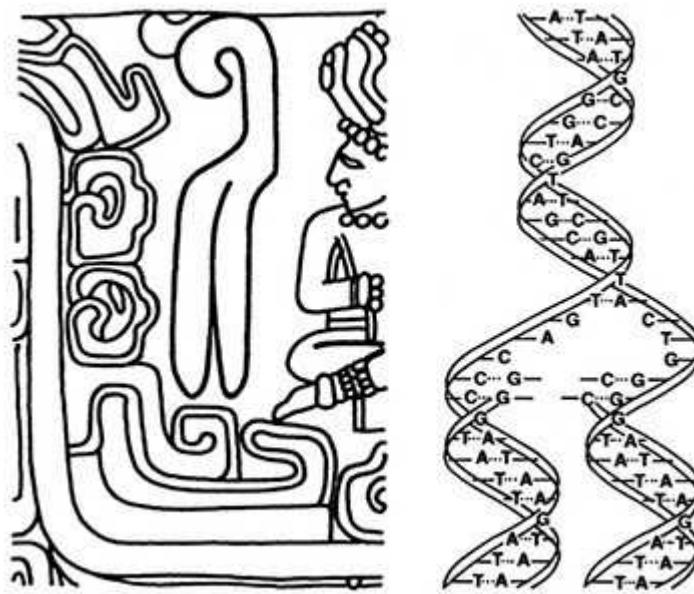


Fig. 34. Dividing strand in Xochicalco and a diagram of DNA replication.

As if to stress this very idea, there was, I saw, the same separate strand, apart from the serpent, placed beneath the figure of the priest, splitting into two new strands, in the shape of an upside-down Y. This is how DNA threads in cells' nuclei divide and multiply.

But this was not the last of amazing discoveries! I was astonished by the serpent's tail. It was in the shape of the *malinalli* hieroglyph, which means “twisted thing”, in the likeness of Mixtec ropes made out of grass. According to some researchers, this tail represented eagle's feathers to express the connection with the Sun, however, the similarity to the *malinalli* hieroglyph was obvious. If I was correct, it rather expressed the serpent's equality with the “twisted thing”, and so the relation of a Master-Spirit and the material spiral structure ruled by it.

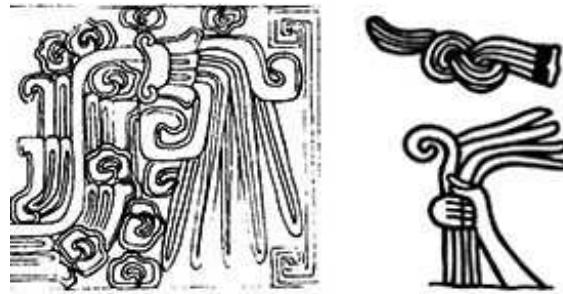


Fig. 35. Tail of the serpent in Xochicalco in the form of the **malinalli** hieroglyph, which means “twisted thing”.

Nuttal Codex.

I got up and walked around the platform: there were two serpents on each of its sides. This was definitely a message of great meaning. I already knew serpents like this, a family of serpents, decorated with feathers, who possess the ability of creating copies of themselves and appearing in pairs, and containing within them the information about humans. This could be the sign of the Descent! Copying the DNA of the mother and the father is the beginning of a new human being, here he starts to emerge from the transcendental dimension. Under a microscope we can see the replication of the strand of deoxyribonucleic acid, but the spirit-pattern which rules this process has the image of the serpent in that dimension. Its feathers, borrowed from a heavenly bird, signify that it belongs to a different dimension.

The emptiness, solitude, dryness, quiet. Apart from the serpents' platform none of the smaller buildings was decorated in such a way. I doubted whether I would be able to learn anything more about the symbolism of Tamoanchan, when my attention was drawn by three stone steles. They stood to the side, three prisms covered with carvings. I looked into Román Piña Chan's book (Quetzalcóatl, Serpiente Emplumada, Fondo de Cultura Económica, 1977, México) where he wrote that the steles were discovered in a box with walls made of stone, and were carefully preserved. Now, placed in bright sunlight, they showed their smallest details.



Fig. 36. Fragments of steles no. 1 and 2, discovered in Xochicalco. They show the birth of man from a strand whose spirit is the serpent. The face is emerging from the jaws of a serpent, which are simultaneously shaped like a double **ollin** stick.

Human eyes were looking at me from the steles! Not the eyes of a god, as was the usual interpretation. Two faces, and it seemed in the bright light that they were alive... The face was actually the same, presented with two different expressions. On the first stele, a man was emerging from the serpent's jaws, a widely opened maw, he looked happy, as if intoxicated with breath, triumphant that he achieved something! He hatched, overcame great obstacles and forced the reptile, these twisted strands, to spit him out into the sunlight, on the ground. Energised by his first breath of air and somewhat surprised that he can see, that he has a human body, and was born to live!

The mouth of the second face were barely opened, twisted in a grimace of disgust or fear, perhaps in a bitter, mocking smile, as if contaminated with mature knowledge of man's fate.

Yes, this was where the Indian Adam descended into earthly paradise! We looked at each other. Here he was being spat out by a serpent. It was enough to get to know this face better,

understand its features, its expression, its message, to become convinced, that this is only a man. Not a god, as historians claimed. You do not give such a face lacking dignity and internal peace, marked with earthly emotions, to a god. Neither the serpent nor the man were gods. But the union of the two of them was: the serpent which contained a man within him. And such an arrangement, such a covenant could be explained in only one way, as a coupling of the two states we exist in – first as a strand of chromosomes in the egg, then as a body built according to record.

I understood that what was worshipped here was just the natural process. The serpent's jaws surrounding the face, the reptile's nostrils and the tongue sticking out, were a frame for the face, made up of two divided strands. I was reminded of the man from the Aztec drum, emerging from a woven structure. Both here and there the origin of man was being shown, or rather his procession through such phases.

I spent the day at the ruins, taking pictures, thinking, sketching, reading. No-one turned up to bother me. Only once two French people asked me to take a picture of them standing in front of the platform. In the evening, before the sun had set completely, a soldier arrived and demanded that I leave the ruins, and if I wish to stay the night, then no closer than within three kilometres from the site. Such rules protected the sculptures which had not been stolen yet. I stood beneath a tree, on the baulk of a ploughed field, near the edge of a canyon with a roaring, unseen stream flowing at the bottom. And lying in my car, without raising my head I could watch the serpent foundation, emerging against the background of the cobalt sky. From here I could truly appreciate how it towers over the surrounding area.

Next day, I was woken by the sun, strong from the earliest hours, and a hawk screeching above the field. I saw how it swooped down among the agaves of a nearby plantation, abandoned, as I believed. Plants over ten years old, grown to impressive sizes, looked like metal constructs, like casts of tarnished copper, bristling with sharp spikes. A villager was walking down the path, barefooted, in white coarse clothes, leading a donkey on a string. Two plastic cans were strapped to the donkey's sides. The villager was carrying an elongated gourd and an aluminium dish.

'Buenos dias, señor,' he greeted me as he passed by. 'Cafecito... coffee,' he remarked as he saw the mug in my hand.

'Buenos,' I replied. 'Tecito... tea,' I corrected. He raised his brows silently.

'Si le sirve, señor... If it serves you well,' he agreed politely, going on his way.

I saw how he walked between the tarnished arms of the polyp, the monstrous agave, and reached inside an opening cut in its trunk. He filled his gourd with the sweet, clear liquid that had gathered there. The process of making *pulque*, a drink blessed for generations, started here.

I was reminded of this scene when several years later I found an illustration in the Vindobonensis Codex, which presented the bio-mystical genesis of the agave. I shall return to that at the right time.

I was leaving Tamoanchan with a deep conviction that the leads are repeating, these sculpted puzzles were presenting the idea of DNA and chromosomes in different ways.

Soon I found the next confirmation, on page 15. of the Nuttal Codex, which depicts – as Alfonso Casó proved – the episodes from the life of a princess with a calendar name of 3-Flint. On one of the pictograms the heroine of this ancient chronicle, in the presence of the priestess 1-Eagle, was making a sacrifice by burning copal – resin – in a portable thurible. What particularly caught my attention was the figure of the princess and the place where she was.



Fig. 37. Princess's 3-Flint spirit associated with her genome in the form of a Feathered Serpent within a precious vessel or the generative cell. Nuttal Codex.

To show the greatest, most mystical roots of the act of prayer and sacrifice, the author of the pictogram, gave the princess the body of a serpent, covered with feathers. Only from the serpent's jaws did the woman's head emerge. The creature itself was placed in a precious vessel – the egg! The precious stone shown on the left confirmed that this concerned the cell. And the small tree of life in the princess's left hand signified that it also concerns the secret of life. The sequence of symbols composed a logical wholeness. In this case it was not even about pure symbols; this was about a historical body belonging to a living woman. In this way the chronicler reduced the scene of the sacrifice to a primal, biological level, to the “princess in the germ”, to her genetic existence. To the princess seen as a genome.

Also the words about “Man-God” acquired a new meaning for me. The words quoted by Alfred López Austin, and sang in Ancient Mexico by the Toltec people, when addressing their god, were:

“*I, reproduction of the Old, the serpent of the night.*” (López Austin, Alfredo, *Hombre-Dios, Religión y política en el mundo náhuatl*, Universidad Nacional Autónoma de México, 1973),

Were they not an appeal to those ancient wise men, serpent records of genetics, hidden in the night, because invisible to the eye, of which man, including me, is a reproduction?

Yet, there was more! On page nine of the same codex – according to Alfons Casó's reading there was an earlier episode from the princess's life presented. Under the date of 13-Vulture in the year 12-Rabbit, the chronicler noted a happy dynastic occurrence: the princess became pregnant. And once more I found her in the precious vessel, though this time in the form of a woman's naked body, marked with hieroglyph 3-Flint.



Fig. 38. The precious vessel, the egg, with the figure of the princess 3-Flint in front of the striped strand – *tlapapalli* – DNA, that replicates itself, which signifies the beginning of reproduction – the princess's pregnancy.
Nuttal Codex.

Before her naked form there was a banded strand – *tlapapalli*! That was its rightful place. Because the banded strands with genetic record are stored in the nuclei. In the princess's hands the strands were multiplying, because the essence of reproduction is the multiplication, copying, of the DNA strands. This biological scene of the beginning was placed in a mystical context. The Sun God, Huehueteotl, was pouring a beam of precious water, live energy, into the reproductive cell. He himself is on the shield of the Sun with the hieroglyph of life written inside it – the circle of a cell, because life, as we know, is an intra-solar phenomenon. On both sides of the shield there were two pairs of hallucinogenic mushrooms, which grow in the mountain forests of the Mixtecs, the *Psilocybe mexicana*. The Aztecs called them *teonanacatl*, which means “body of gods”. Their presence here informed the viewer that the image represents the process of conception, invisible to the naked eye, but revealed in an altered state of consciousness.

I understood it better after I read Álvaro Estrada's Book, 'Life of Maria Sabina, the wise woman of mushrooms' (Estrada, Álvaro, *Vida de Maria Sabina, la sabia de los hongos*, Siglo XXI Editores Argentina, SA, Buenos Aires 2003), and after visiting her hut in Huautla in the Mexican mountain range of Sierra Mazateca.

This late Indian woman from the Mazatec tribe, considered to be one of México's greatest people of the 20. century, the famous Wise Woman, a healer and clairvoyant, teacher of bishops and presidents, explained that to enter an altered state of consciousness which opens up another dimension, one should eat mushrooms – holy babies – in pairs, “*a brother and a sister*”, and always whole, so that no “*arm or leg*” is left.

A different, also amazing drawing, from the Bodley Codex, shows the role of the strand in a slightly different way. Here, inside the stylised egg-vessel, there was the same banded strand, with a Tree of Life growing out of it. That is how it should be! The growth of living creatures happens according to genetic rules, coded on strands of chromosomes. The leaves of the Tree are like reflections, one of the other, because they are created according to the same pattern. As usually, the patron of this tree was also an eagle, bringing the necessary solar energy from space.



Fig. 39. Tree of Life growing out of a banded strand (DNA) in a precious vessel or the generative cell. Bodley Codex.

BANDED STRANDS

These banded strands, placed within symbols of precious vessels-cells, were called *tlapapalli*, which is translated as : “that which is multicoloured”, “colourful”, “cheerful”, as well as “striped” or “stripy”. A different version of this is the rectangle divided into four differently-coloured fields, called in this case “the four colours”. It was placed on the cheeks of the gods Macuilxochitl and Xochipilli, patrons of music, dance, games and flowers. However, I did not find any explanation for the genesis of this hieroglyph in any scientific publications. Then where did the idea of the “banded strand” come from? I had nothing left to do, but to look for an explanation in biology.

Genes – structural units of genetic information – are arranged linearly in a chromosome. A gene can be defined as a unit of length within the chromosome. I looked at microscopic photographs. As it turns out, chromosomal bands are well-known to biologists. They were first seen on so-called giant chromosomes, which are found in salivary glands of the fruit fly. In microscopic preparations, artificially coloured, these chromosomes showed a pattern made up of lighter and darker bands of varying thickness arranged transversely.



Fig. 40. Microscopic image of chromosomal bands of the fruit fly.

As was soon proved, this pattern is not an accidental quality, but a constant one, appearing in human chromosomes as well. It repeats in all the specimens of a given species, thanks to which their chromosomes can be infallibly identified. What is more, it was discovered that in some special cases individual bands correspond to specific genes. The details are unimportant, the important thing is that:

“It should be noted, that on all chromosomes two main bands are present – the thicker and the thinner one.” (Pathak, S. i Stock, A.D., „Genetics” 78, 703/1974).:



Fig. 41. Bands on a human No. 2 chromosome.

Benny Shanon's description of his own vision after drinking *ayahuasca* should be quoted here. From the description of the whole session, which lasted around 40 minutes, I will only quote the fragment important to us:

“There is a code here – like that of Morse or the genetic code. The code is made of many, many dots, the density between which varies. All this is a language calling to be deciphered.”
(Shanon, op. cit.)

All of this provided me with the basis for an assumption that the strands drawn in codices, covered with colourful stripes and placed within symbols of cells, present the idea of information arranged linearly. So I could assume that the authors of these drawings knew that a human's body is built of inanimate matter, based on knowledge coded linearly on a banded object. This assumption was confirmed by a drawing from the Borgia Codex which, according to Edward Seler, shows the man being formed by gods.



Fig. 42. Gods create the Man out of the precious vessel using the spirally twisted strands. Codex Borgia.

These gods are: from the left, Tlaloc, master of water and lightning, and on the right, Chalchiuhlticue, goddess of precious water, that is the primal energy field of the universe, which we have already encountered earlier. The goddess holds a double, spirally twisted strand, which requires no commentary. Tlaloc is holding a similar twisted strand, composed of things resembling beads. These are the signs of precious stones, which made up the *cózcatl* necklace, which was a hieroglyph with the meaning of “conceived child”, which at the same time identifies this scene as a “birth”. The same necklace-hieroglyph is on Tlaloc's neck.

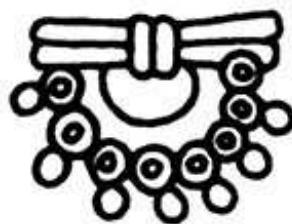


Fig. 43. **Cózcatl**, „necklace of precious stones”, cells, the hieroglyph for “conceived child”. Vindobonensis Codex.

This man being created emerges from *chalchihuitl apazco*, the precious vessel, that is the reproductive cell, drawn here as a cooking pot. Corncobs are in the pot, because according to

Popol Vuh gods shaped man's body out of corn dough. The sun with a cell drawn into its shield watches over the whole process.

The same thing, although presented in a different way, can be seen on a different drawing. Here, the goddess Xochiquetzal, or the "Flowery Quetzal Bird", is supervising man's birth from the precious vessel, here also shown as a clay pot. The drops of blood spurting from the pot mean that a physical process is presented, which takes place in the material world. And we should look for its beginning in the precious vessel, already known to us, shown below in sectional view. The tongues of flames and trails of smoke rising from it signify that "life burns" here. And at the beginning of the birth there is also the burning-living serpent. We know it already! It is the "*animal from god's vessel*"! The spirit of the striped strand, that is DNA in the nucleus. And the creature the hymn speaks of: „*I, reproduction of the Old, the serpent of night!*”

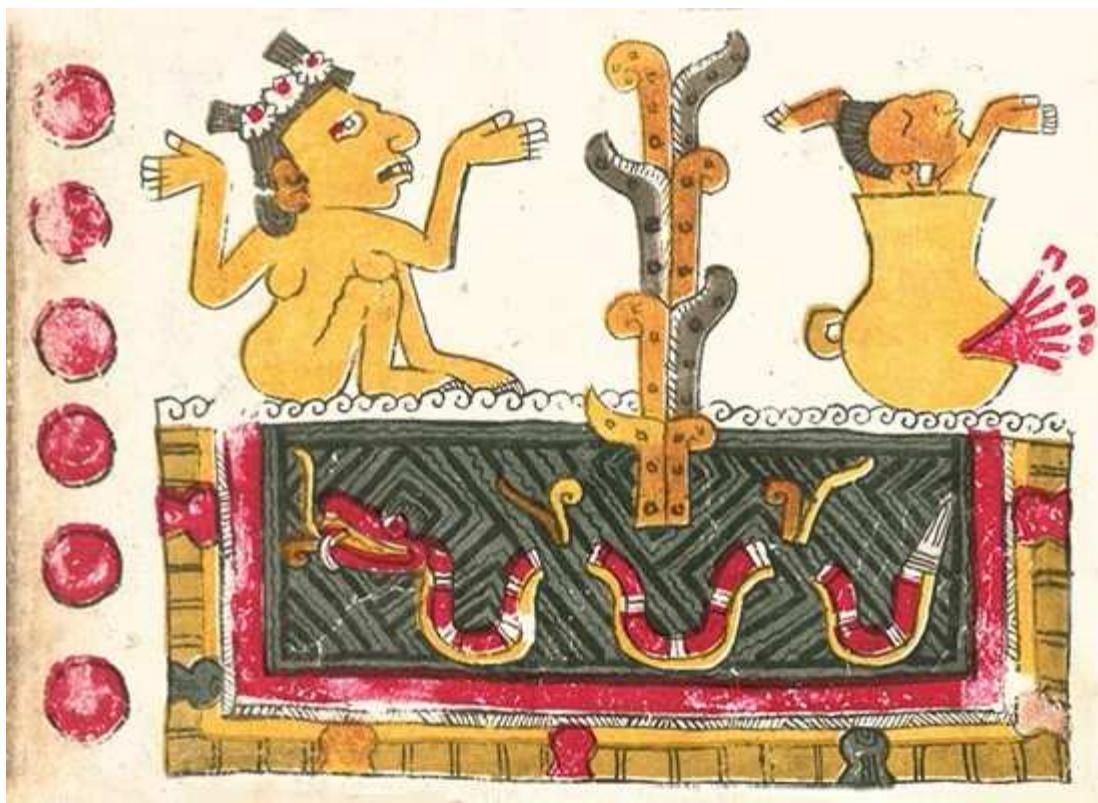


Fig. 44. Goddess Xochiquetzal watching over man's creation out of a precious vessel, shown here as a pot. This process is animated by a serpent, the "animal from god's vessel", that is the spirit of the striped strand, DNA. Borgia Codex.

Let us return to the bands! On page 75 the Nuttal Codex contains an excellent drawing showing a version of *tlapapalli* as a loin cloth of the human incarnation of Quetzalcóatl, the serpent who delivered a man from within in Tamoanchan.

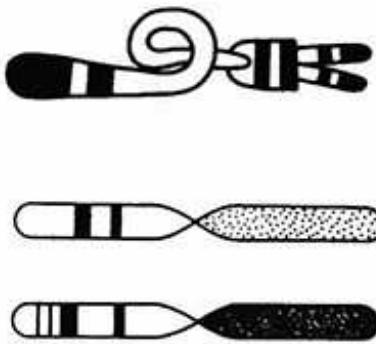


Fig. 45. (Top): the doubling strand of *tlapapalli* with wide and narrow bands, Quetzalcóatl's loin cloth, from the Nuttal Codex. (Below): two mammal X chromosomes, **Genetics 78**.

Not only there, though! The Feathered Serpent is still delivering humans, and with each birth he becomes a human himself! Because genetic information on a strand of DNA is constantly transforming into human bodies. This is why the Feathered Serpent, the spirit of DNA, was worshipped also in human form. That is why the images of his human form wore the significant loin cloth: *tlapapalli* – to remind what he really is.

The right side of the Mixtec hieroglyph shown this strand already doubled, repeating the same banding in two copies, so in a way as if the original creation was making a copy of itself and the bands were reflecting themselves. This is exactly the same principle – self-preserving replication – by which chromosomes create their own copies, replicating their bands and their genetic content.

Here I must make an important remark. I have already written that genetic information on strands of DNA transforms into a human body. However, this is a great simplification of the issue. When several years ago biochemists deciphered the human genome, it became clear that it contains “chemical recipes” only for the structures of protein particles. It does not, however, contain a “recipe” for the shape of a given organism. Where this pattern can be found remains a mystery.

According to Rupert Sheldrake's hypothesis intangible morphogenetic patterns, present throughout the universe, exist. Just like a yeast dough grows to fill the baking mold, so do the dividing cells of an embryo fill the body's morphogenetic pattern. For this purpose the egg cell "resonates" with the appropriate pattern: of a man, a gnat or a cactus plant. We may assume that it is not the egg cell which is the deciding factor in "choosing" the right pattern, as it is the chromosome set contained within, particular to a given species. This is why it is not a mistake to talk about the creation of man from serpent strands within the precious vessel. Chromosome notation is necessary both for protein synthesis and for choosing the appropriate pattern, which these proteins are to fill.

PRECIOUS TWIN

One question came to mind: if Indian Men of Knowledge could view the inside of a cell, then should they not be aware that DNA is present in them not in the form of one continuous strand, but in "segments" which we call chromosomes? During the division, 23 single maternal and 23 single paternal chromosomes pass to the daughter cell. The first task they undertake is replication in order to double the genetic record. The basic quality of DNA is the ability of self-replication. For this purpose a single strand of DNA made up of two complementary threads twisted in a double helix divides, creating the so-called replication fork. Next, a new complementary thread synthesizes on each of these separated threads. As a result, the DNA strand replicates itself, leaving two complete and identical copies. They remain connected to each other by a small body called the centromere. In place of a single chromosome, there is now a double chromosome, called bivalent.

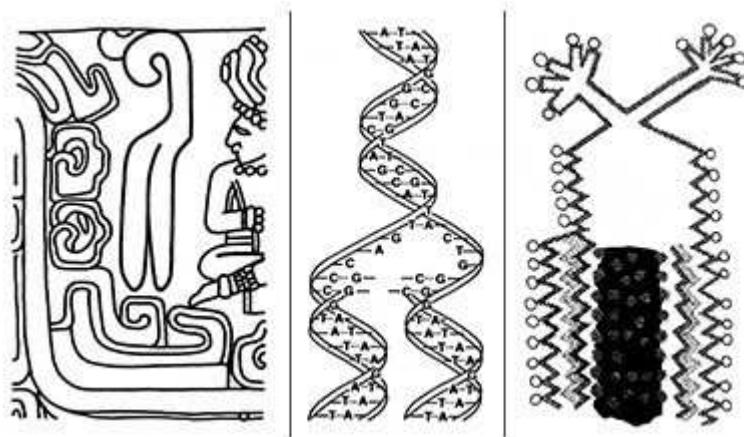


Fig. 46. Central figure shows a diagram of a DNA replication fork. On the left, a similar figure from the platform in Xochicalco. On the right, an Indian cave painting from the San Emigdio mountains in California, which presents the essence of replication: complementary threads joining two separated spiral threads. The open hands express the being's striving for a corporeal form written into the DNA.(repr. from Natural History, No. 6, 1964).

The doubled chromosome, a 'bivalent', takes on life functions. DNA loops loosen and make their record available for protein production. A chromosome in such a state is called a brush

chromosome, because to biologists it seemed similar in shape to a bottle-cleaning brush. Indians, living thousands of years ago, would have rather seen two serpents covered with feathers.

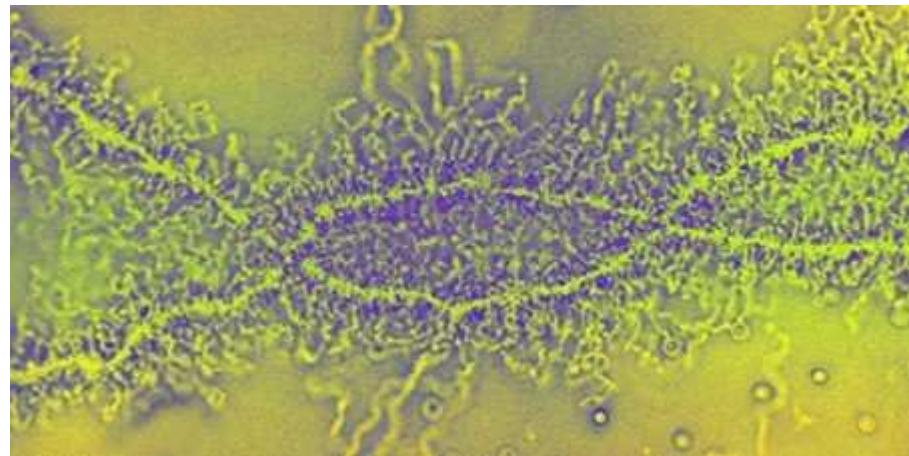


Fig. 47. Microscopic image of a double brush chromosome.

However, in a cell preparing itself for division, these loops shrink, wind tightly, and the chromosomes take on the form of double sticks connected at the centromere. It seems that the Indians possessed knowledge of this form of the bivalent chromosome too. This is indicated by numerous images of two intertwined serpents, two-headed serpents and two serpents emerging from a single tail.

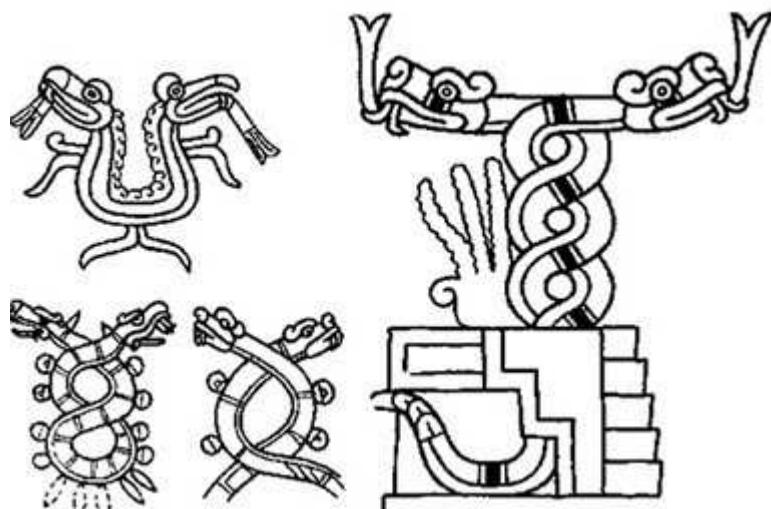


Fig. 48. Various versions of the twin serpents as personifications of the spirits which govern the double chromosome.

It was obvious to me that it expressed the mystical, and so the more important aspect of the phenomenon. The process was governed by the spirit of DNA – the serpent. Here also lay the key to understanding why Quetzalcóatl, the Feathered Serpent, who, as I saw on the steles in Xochicalco, brought forth man from himself, was also called the Precious Twin! The word 'twin' means 'very similar', 'identical', 'made of two identical parts'. So the double-serpent forms of the god are just bivalents!



Fig. 49. Electron photograph of human bivalent (doubled) chromosomes, tightly wound before the division of a cell. The sticks connected by a centromere divide then and each one of them goes to one of the daughter cells. Michael Harner, who had a vision of these “creatures” creating life on Earth, at a time before he knew about the discovery of DNA, described them as “whale-like”.

The Indians knew this form of the chromosome well and represented it by the sign *ollin*, made up of two connected sticks. It was often accompanied by the sign of the precious stone, that is the cell.

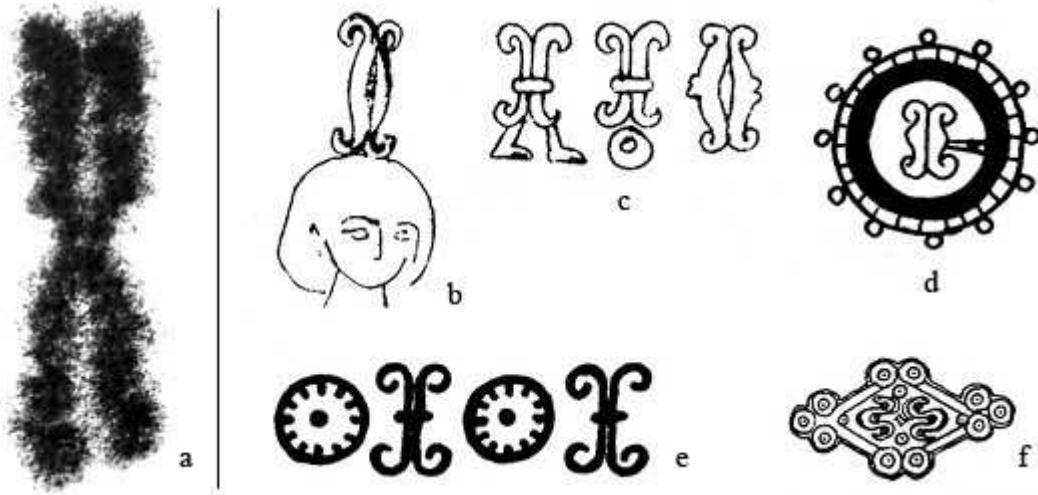


Fig. 50. The drawing shows: (a) a microscopic image of a bivalent chromosome; (d) a reproduction from the Bodley Codex showing the **ollin**, that is the bivalent chromosome within a cell's diagram; (c) different variants: legs added to sticks (Vindobonensis Codex) expressing chromosomes' ability to “walk over” to daughter cells.

For comparison: (b) the same symbol of rebirth, from the tomb of pharaoh Tutankhamun, and (e) ornament on an Etruscan wine chalice: cells and bivalent chromosomes and (f) twin chromosomes which took on the shape of serpents on a golden plate from Crete. These are the proofs that ancient peoples from around the world possessed the same knowledge.

During the conquest of México, Spanish chroniclers noted that in popular usage the Aztec sign *ollin* “movement” relates to “earthquake”, but... But, as I have read in different sources, its linguistic origins were quite different! The root *ol* means 'something round' or 'something that spins', which is obviously connected with the helicoidal twisting of DNA. The word *ollini* (as López Austin explained) meant not only “rotating movement”, but also movement, “migration of a big group of people”, which could refer to the “migration” of sets of chromosomes to the daughter cells.

Similarly to the Egyptians, the Mexican Zapotec tribe placed the sign of two “sticks” on burial urns as a symbol of eternal rebirth. In their language the symbol was called *xoo* which means “powerful”, and which may have referred to its genetic workings. At the same time, Mayan Tzeltal-Tzotzil tribes called it *chic* that is “to dispose of” (perhaps of twin sticks passing to daughter cells?). And finally, the Yucatan Mayas called this sign *caban*, meaning “that which is underneath, “beneath” or “hidden”.

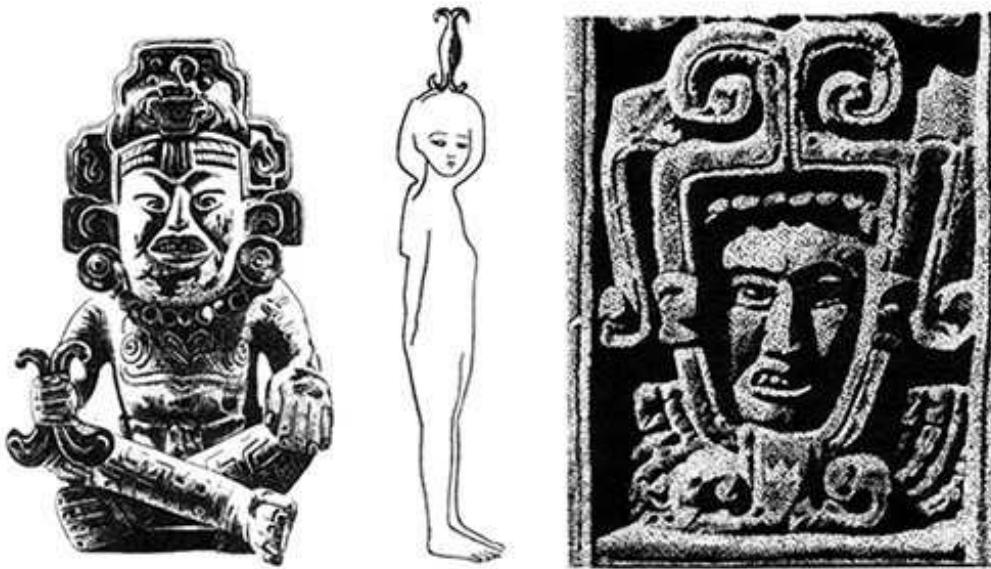


Fig. 51. Burial urn of the Zapotec people; the god is holding the sign **xoo** “powerful”. Next to it, a similar sign which Egyptologists explain as a symbol of rebirth, present on the head of a goddess guarding a box with the intestines of the pharaoh Tutankhamun. On the right: a human face emerges from between two dividing **ollin** sticks; a stele from Xochicalco.

Such similarity of the graphic and linguistic material point to the fact that the *ollin* sign, placed in a nucleus, originally represented a bivalent chromosome, and only later did it come to represent movement in general or the movement of an earthquake.

Here, on the margin, a note addressed to those who wish to point out that the *ollin* sign does not resemble a bivalent chromosome enough. These persons should look inside any biology textbook to see how in the 21. century the term “bivalent” is illustrated.

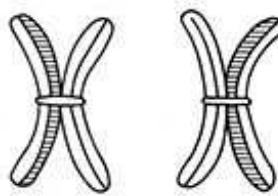


Fig. 52. Schematic representation of bivalent chromosomes in a drawing from a modern biology textbook.

I decided that if the bivalent was known to the Indians, then it is possible that they knew that each species has a determined number of chromosomes. People have 46 chromosomes in their

cells – 23 from their mother and 23 from their father. The egg and the sperm contain 23 chromosomes before fertilisation. And that is shown in a cave painting from the Santa Barbara mountains in California. (Natural History, No. 6, 1964 – reproduction of the painting researched by Wojciech Skarżyński).

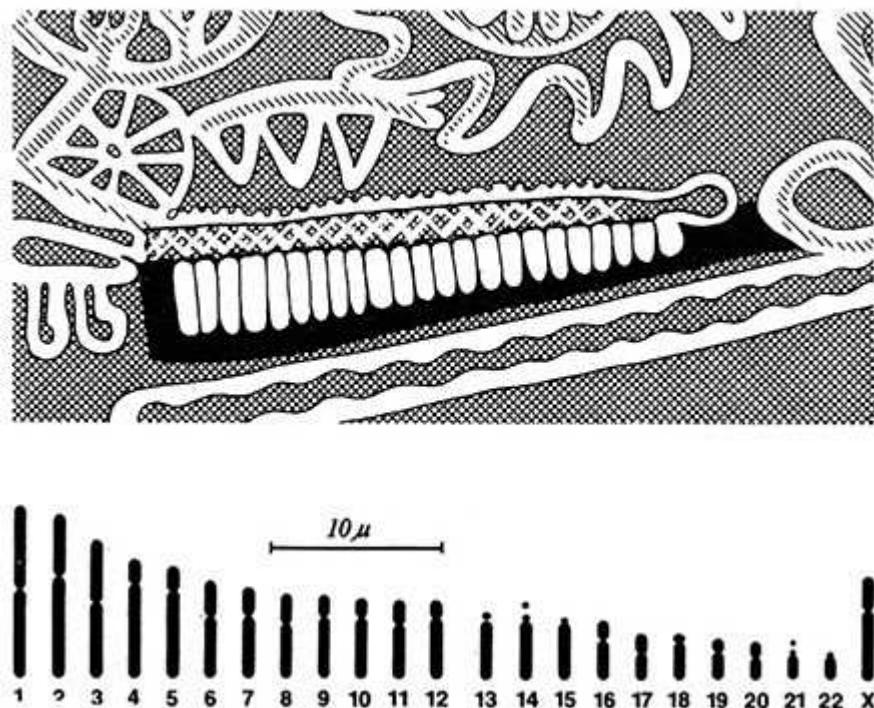


Fig. 53. Reproduction of a petroglyph from the Santa Barbara mountains. The horizontal strand contains a diagram of a double helix, which is accompanied by 23 (!) sticks of varying length. Below a diagram of a set of 23 human chromosomes.

In the Vindobonensis Codex there are several pictograms which connect the hieroglyphs *ollin* – bivalents with the *chalchihuitl* hieroglyph – the cell. Here is an example:



Fig. 54. Precious vessel –a cell surrounded by **ollin** hieroglyphs, that is bivalent chromosomes. Vindobonensis Codex.

The circular precious stone, cell, surrounded by a frame of *ollin* signs, that is pairs of bivalent chromosomes. On the goddess's head two intertwined serpents, the hieroglyph of the Precious Twin, the spirit of the doubled chromosome. Above the serpents, a further elaboration: the bunch of grass as a hieroglyph called *malinalli*, for „something twisted” in likeness of the grass strings or DNA. On the deity's shoulder there is a sign of the doubling strand in the shape of the letter 'v'. The whole image relays the information that the strand, whose place is in the cell, can take on a form similar to double sticks. This illustrated representation is completely in accordance with what we know about the forms DNA can take.



Fig. 55. Fragment of a diagram of the precious vessel – cell with a segment of a banded strand. DNA.
Vindobonensis Codex.

Directly above the circular *chalchihuitl* there is a diagram of a precious stone. Inside it there is precious water and the twisted string *malinalli*, carrier of *tlapapalli* stripes. A biologist would have expressed it in this way: a fragment of a diagram of a reproductive cell with a strand of DNA, which is a carrier of genetic information.

As a reminder, I shall just repeat this quote from Stanislav Grof's book:

*“In this state consciousness often seems to come back to the cellular level or even to the subcellular processes. Some persons (...) experienced (...) the identification with the sperm and egg during fertilization. Another interesting phenomenon is **exploration of the cell nucleus and genes in the chromosomes: it might be accompanied by the feeling of reading someone's DNA code.**”* (emph MK). (Grof, 1996).

It is explained in a different way in a drawing from the same codex.



Fig. 56. Two “spirits” personifying the process of twisting a strand of DNA; on their necks there are **cózcatl** necklaces, hieroglyphs for “conceived life”. Beneath the **ollin** signs, bivalent chromosomes, as the foundation of the temple “which is the human body”. Inside the frame: **tlapapalli**, striped thing, symbol of coded information. The feet represent its “walking over” from the maternal to the descendant body. Vindobonensis Codex.

Two “spirits” wearing *cózcatl* necklaces, hieroglyphs of “conceived life”, animate the process of twisting the *malinalli* string – DNA. And below there are two *ollin* hieroglyphs, representing bivalent chromosomes, and serving here as a basis for the “temple” which the human body was considered to be. Next to them a frame with *tlapapalli* stripes, symbol of the record coded on the twisted strings. The moving feet represent “walking over” of the information from the maternal body to the descendant. That is why the Aztec father addressed his daughter with these words: “*my daughter, you are my blood, my colour*”. The feet may also represent transformation that is the “transition”, the “path” which is transforming a coded record into a physical body.

Such an explanation is supported by a pictogram found in the Vindobonensis Codex. A human hand is here equated with a serpent – the striped strand. The foot is the hieroglyph of “road, path”. And so, one more time: the invisible (black) strand similar to the serpent transforms into the human body.



Fig. 57. Invisible (black) serpent-strand converts to the human body. Vindobonensis Codex.

Writing about “spirits” which animated biological processes, as well as the Master-Spirit of the Double Helix, manifesting in the form of a serpent, I thought that for many people such a conception may be unacceptable. This most certainly applies to all those biologists as well as archaeologists, who have no personal experiences with altered states of consciousness.

Several are critical because they believe visions to be a product of the imagination of the individual mind. Let them learn what the Peruvian shaman, Pablo Amaringo, has to say when he explains that with the help of *ayahuasca* the man can travel consciously in the realm of the spirits and gets access to information about himself and the world:

„It is only when the person begins to hear and see as if they were inside the scene, not as something presented to him, that they are able to discover many things. There is nothing that cannot be found out. I saw how the world was created, how everything is full of life, how great spirits intervene in every aspect of nature and make the universe expand. I was like a tourist, always asking the spirits what is this and that, asking them to take me from one place to the other, demanding explanations for everything. The world is multifaceted, so mysterious and unfathomable that it is beyond imagination. I also understood that human beings will be never happy until they realize their connection with the Creator and the spiritual dimensions (...)“

„Every tree, every plant has a spirit. People may say that a plant has no mind. I tell them that a plant is alive and conscious. A plant may not talk, but there is a spirit in it that is conscious, that sees everything, which is the soul of the plant, its essence, what makes it alive. The channels through which water and sap move are the veins of the spirit.“

Later, the researcher with extensive first-hand experience with *ayahuasca*, Luis Eduardo Luna, adds from himself:

“The spirits of plants can take many different forms, most often the anthropomorphic and sometimes teriomorphic ones.” (Luna 1999).

This, of course, as the many sources I consulted indicated, concerned all things, single cells as well as subcellular structures.

However, there exists quite a significant group of cellular biologists who have already realised that the phenomenon of life cannot be explained within the frames of the existing paradigm, based exclusively on the laws of chemistry and physics. They predict a necessity of introducing the consciousness factor. Similarly, quantum physicists saw the need for this after fruitlessly attempting to explain material reality.

Shamanic reality shows us one more plane of existence which may prove helpful in building scientific models. This does not mean that we know what or who the Master-Spirits of all living and dead things are, apart from the fact that they manifest in forms possessing consciousness and the energy of action.

CELL DIVISION

The ability to build a body out of daughter cells is the basic quality of the reproductive cells and happens in the course of their further divisions. This is also a quality possessed by *chalchihuitl apazco*, reproductive cells which, as we already know, “sprout” symbolically, to bring forth a new being.

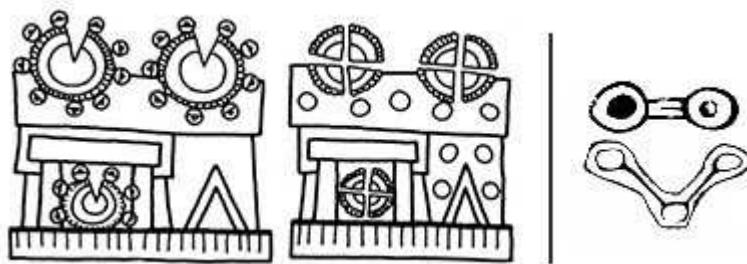


Fig. 58. (Left) Diagrams showing the first and second division of **chalchihuitlapazco**, reproductive cells, Vindobonensis Codex; (Right) precolombian drawings from cave sanctuaries on Cuba.

They do this multiplying by division. This is shown in drawings in the Vindobonensis Codex. *Chalchihuitl* placed on the attic and inside the temple divides into two, and then into four parts. Petroglyphs from cave sanctuaries on Cuba appear to be showing the same phenomenon.

This is the right place to take a good look at a drawing which can be said to unite the whole knowledge presented up until now. It is on page 18 of the Codex Borgia.



Fig. 59. Anthropomorphic incarnation of Quetzalcóatl, the Feathered Serpent, as the direct creator of man. Figure composed of symbols of all elements participating in the creation. On the left the striped human-to-be-born in the act of creation. Codex Borgia.

On the left there is a naked man covered with red stripes which, according to Seler, represent a soul about to be born. Its hands are tied behind its back with a string made up of two twisted threads. This most probably means that man, before taking on a corporeal form, is “imprisoned” in *malinalli* strands, that is DNA. However... As we already know the human genome does not code the shape of the body. Therefore what Seler called a soul could possibly be the morphogenetic pattern of the body's shape, as proposed by Rupert Sheldrake! If it is so, the “imprisoning” of the human shape by strings should be understood as a depiction of the morphogenetic resonance of the genome with its appropriate pattern of the body.

The breast pierced with the *tecpatl* knife signifies a “sacrifice”, which passing into the hardships of physical life would be for a virtual being. This being to be born is receiving advice from the god Quetzalcóatl, the Feathered Serpent shown in anthropomorphic form, because he is the Master-Spirit of the Human Species. The Serpent is identified by the stylised reptile on the god's hat. The soles of his sandals identify it with the twisted string, that is DNA. Under his right hand and on his left arm he has fragments of the precious vessel, the reproductive cell. On his breast – the *cózcatl* necklace, the hieroglyph for “conceived child”. On his belt – a shell, the sign of the Master of the Air and Spirit. Below – a loincloth with a wide band and a narrow band,

resembling chromosome bands. On the back of his head the radiant solar shield with a precious stone written within, that is the hieroglyph of “life”.

With his finger he is pointing to the serpent, which is equated with the twisted string, splitting like a serpent's forked tongue and like a DNA replication fork. In this way it is informing that passing over to the physical state happens by way of the *malinalli*, that is the twisted strings – DNA, animated by the serpent-like spirit.

CODICES

The main source of information in my investigations have been the Indian hand-painted picture books called codices, containing ritual, calendar or genealogical data. Therefore, it is time to say something about these manuscripts created during the centuries in all sanctuaries of Mesoamerica. They were painted on two sides of long sheets of paper made of the bark of the fig tree or of a deer skin, coated with white limestone base. They were around 30 centimetres (12 inches) wide and 14 metres (46 feet) long, and were accordion-folded. Not many have survived the Spanish conquest. Once, tens of thousands of them filled the temples. Conquistador Bernal Diaz wrote in his diary that in number they reminded him of linen storehouses in Seville. Few avoided being burned: three Mayan, thirteen Mixtec, five from the so-called Borgia group of unclear origins, and several Aztec ones. The rescued original codices, scattered among the libraries of many countries, are catalogued under the names of their first owners, researchers, or the places where they were stored. Ultimately, I concentrated on the Mixtec Nuttal Codex, named after its first researcher, Zelia Nuttal.

I chose it, because the great Mexican historian, Alfonso Casó, in his well-known work wrote that the Mixtec stories painted in this codex contain information

“regarding divine ancestors of kings and so establish a true theogony. Earthly stories have their prologue in the heaven” (Casó, Alfonso, Mixtec Writing and Calendar, in Handbook of Middle American Indians, 1965, Vol. 3, Part 2, s. 948-61, University of Texas Press, Austin).

I believed that without contravening the findings of this and other researchers, I could show, that the notion of “heaven” contains in itself biogenesis, and the theogony of kings contains in itself their “biogony” as well!

One of the achievements of Alfonso Casó was presenting the evidence that the eight manuscripts belonging to the same group as the Codex Nuttal, come from the southern part of central México. And also that they contain genealogical and historical records of the Mixtec peoples. Casó also provided the key to reading their historical-genealogical layer and proved that the content of these books concerns the history of the ruling families in the cities of Tilantongo

and Teozacoalco, situated in modern-day Oaxaca state. Births, marriages, deaths, political events, wars, conquests, alliances, religious celebrations. Casó also demonstrated that these eight manuscripts cover almost 900 years of history. He proved that on the backside of the Codex Nuttal there is genealogical information about Mixtec rulers from the year 838 until around 1330.

Since already the first page of the codex contains pictograms identified by me as “biological”, I came to the conclusion that the year 838 is the first scientifically verifiable date, when the Mixtec people possessed that knowledge. That is how it found its way to the title of this book. However, it should be treated symbolically, as there is no doubt that the biological initiation of ancient peoples, not only Mesoamerican, goes back to much earlier times. There are indicators that it arrived together with the Negroid people who – as was proven by the great Polish anthropologist Andrzej Wierciński – 2000 years B.C. sailed over from North Africa to the Gulf of México and initiated the Olmec culture, out of which the Maya civilisation arose. However, as we remember, remarkably similar images indicating the possession of the same knowledge, come from Sumer.

I especially devoted my attention to page 36 of the Codex Nuttal, which, according to Casó, describes the origin of the Mixtec nation, and in a wider scope, of the whole of humanity. Without contravening in any way – I repeat with full force! – the “translation” of these pictograms made by Casó, I tried to find the deepest layer of their message, their primal, basic meaning.

During the search up until this moment I often relied on intuition, which lead me in the right direction. This was aided by visiting holy places of the Indians, where ancient signs and symbols concentrated and People of Knowledge gathered truths about existence for many generations. That is why I decided to attempt the final trial in a mystical sanctuary. With a file of notes and a facsimile of the Nuttal Codex I travelled to Teotihuacán.

TEOTIHUACÁN

The ancient record written down by the Franciscan father Bernardino de Sahagún, shortly after the conquest of México, and published in his main work, entitled the “General History of the Things of New Spain” says:

“Before the day rose on the world the gods gathered in the place called Teutioacán and spake to one another: Gods, who will make it his duty to light up the world?” (Sahagún, 1946).

At the beginning of our era, in the area around 50 kilometres (30 miles) north from the capital of Mexico named to commemorate the meeting of gods, almost unknown tribe, described by researchers who did not know its true name as the Teotihuacáns, built the first pyramid, dedicated to the Sun. After eight hundred years, the large complex, the sanctuary and the surrounding metropolis were abandoned. When later a half-wild, nomadic and primitive Aztec tribe came from the north to the Mexican Highland, desert dust had long ago settled on the abandoned Pyramids of the Sun and the Moon, the Serpent and Tlalok, dozens of platforms, temples, houses and palaces.

Nineteen centuries from the founding of this City of Gods, as this is how its name is translated from the *náhuatl* language, on a car park by the road about a hundred cars were parked. New ones were still arriving. I stepped out under a clear but grey sky, as if dusted with solar ash. The heat was beating down, and the blinding light forced you to cast your gaze on the ground. With a dry tongue I made for the ruins on the red gravel crunching beneath my feet. There was no point in hoping for solitude. They were walking all around me, in a procession, with children, bundles, pots, with bottlenecks sticking out of baskets, leading their cousins, aunts, elderly fathers, mother-in-laws straight to the foot of the pyramid. Among the prickly pears and agave plants, to set up camp in the meagre shade, and then make for the top in large numbers.

I started the climb. The stones were small, made of volcanic lava. Some worked into blocks made up the structural walls of the stairs, the bulk of the pyramid was filled with fieldstones. The steps were narrow, tall, forced you to walk with your foot sideways or on your toes. With

wheezes and heavy breathing, swallowing air and shaking hands, the crowd was climbing, often on all fours.

'Why are transistors tolerated? It's forbidden to use them!', an American, wanting to experience his presence there in quiet, asked a guide in broken Spanish. 'Tell them to be quiet!'

'Si, señor! Yes, sir!' agreed the guide in a straw hat over a black moustache. 'But they will say that they are home...'

I looked around me. Swarthy faces everywhere, coffee with milk, ochre or burnt sienna, black hair and eyes, men and women with moustaches, lively children, large matrons, a carefree manner, light talk, family conversations above the crowd's heads. Yes, they were home! What's more, they were among family! The black hair and eyes were not coincidental, it was a product of genes different from my own. They were like this because their bodies built themselves of *chalchihuitl*, precious stones, according to the plan passed to them on *tlapapalli*, striped strands, by their ancestors, who had lived here thousands of years ago. It was those genes, copied for generations by *ollin*, twin sticks, who were walking here, now.

Three children standing at the top, hanging over the steep stairs, were shouting together:

'Sube, Igualita, sube! Climb, Igualita, climb!'

An old servant woman, an Indian without a drop of white blood – as opposed to her employers who brought her here – was climbing, short of breath, threatening the children good-naturedly. Slightly embarrassed that general attention was turned on her, and unaware of the fact that she, more than anybody else, is at home here. And that on this pyramid she, more than anybody else, was among her own. She was carrying up the same genes of dark pigmentation, heavy sweating and Indian features, which climbed up here within the bodies of the builders of this pyramid. One hundred percent of her genes came from this land, while in the cells of the children teasing her, at least half came from across the sea.

I stood on top of the Pyramid of Sun, resigned to the throngs of people crawling over it. Raised 365 stairs, 66 metres above the surrounding area, I saw the wavy fields, brown and covered with dust in the winter season. Red clay with agaves on it, grey-blue, running in even

rows over the hills. Further on higher mountains, and clouds above them. They were gathering, rising up into the sky, spreading, navy blue on the bottom, snow white on top.

Cerro Gordo, the Fat Mountain, obscured the horizon, lying in a heavy heap on the dry land, violet and blue so far away. In front of it I could see at the end of the Road of the Dead, the Pyramid of the Moon.

The sun had reached its zenith and its rays were concentrating to warm me where I stood, on the pyramid's highest platform, where once a temple stood. 'Gods!' I thought the words of the Legend of the Suns 'Which one of you and why took upon them the task of lighting the world and creating man?' I looked at the crowds, the prickly pears and the agaves, red-bellied swallows flying through the sky, and I shared this joy, with which everything was emerging out of the shadow and the darkness, sprouting from the earth, spreading leaves, taking off shirts, to drink the rays fully with all the cells of skin.

PYRAMID OF QUETZALCÓATL

My gaze fell on the pyramid of Quetzalcóatl, much lower and hidden to the side, and then the understanding came! I already knew something that must truly astonish: this city and its symbols did not go through gradual development! The oldest metropolis of South America, crowning of the sciences, religion and art of this part of the world sprang from an archaic root, suddenly and in its final stage. It was born of a system of thought clearly defined from its very beginning, expressed in a complete and logical way.

And its sign, symbol, essence and logo – as we would say today – was Quetzalcóatl, the Feathered Serpent, the Precious Twin, the Twisted String that fell From the Heaven, the Living Germ of the Water, the Animal from God's Vessel, the Strand entity – DNA...

The most worshipped, though not the highest god of Mesoamerica, creator of man and giver of corn, the bringer of breath for the body and soul. This great sanctuary was created for him, together with its impressive pyramids and surrounding city. That is why I am certain this was not a golden calf, worshipped by misled savages. A pagan idol which, according to anthropologists, was created by wild people plagued by existential fears in the forest and the desert. Nothing of the sort! Objective knowledge about the dualistic world, about forces and workings responsible for man's existence was expressed here. Reichel-Dolmatoff wrote about ayahuásca:

“Indigenous users of ayahuásca say the brew enables them to visit the place of creation, witness the act of creation, participate in the creation story and comprehend the moral concepts it contains”. (Reichel-Dolmatoff ,1975)

I hurried down and at the base of Quetzalcóatl's pyramid I found some shade. I sat beside the lava wall and looked for a long while at the steps of the pyramid. Huge serpents crawled on each one, their stone heads surrounded by feather ruffs. The sculptures of clams, snails and fish accompanying them showed that the serpents' place was in water, and in it they are the germs from which life springs.

Next to these serpents there were geometric, horrifying masks of Tlaloc, god of rain and earthly waters. He was also the giver of life by providing the environment in which it could arise. Tlaloc, as a spiritual being, and the serpent with the feathers of the Heavenly Bird, also signify that Earth life has its beginning in Heaven. That is what Alfonsó Casó said commenting on the Codex Nuttal:

“Earthly stories have their prologue in the heaven” (Casó, 1965).

I took out the colourful facsimile of that codex, and holding it on my lap I went to page 36. I knew all the pictograms. I just needed to “read” them and find out whether they create a cohesive and logical wholeness, which would provide the final proof that my investigation was not just aimless wandering. I realised that a proper reading of this document, supporting the biological theses, would be something incomparably greater than deciphering the Rosetta stone, cuneiform writing or Egyptian hieroglyphics. It would provide the key not only to a proper understanding of history, culture, art and religious beliefs, but also prove the existence of a different, spiritual world, hidden beneath ours.

PAGE 36 OF THE CODEX NUTTAL



Fig. 60. Part of the page 36 of the Codex Nuttal showing the origin of the Mixtec people.

The black colour of the four walking figures in the top row signified that they belong to the invisible realm and are spirits animating life processes. The first one on the right, wearing a mask of Tlaloc, god of water, was carrying the *malinalli* plant, hieroglyph for the “twisted thing”, such as a string, which has already been identified to be DNA. The figure walking before him was holding a small Tree of Life, and the one before him was carrying a bundle of hallucinogenic mushrooms, which opened the way into the hidden happenings presented below for the people. The first figure on the left was carrying a thurible and symbols of penitence.

Beneath them, to the left, facing each other, there was a pair of progenitors identified by researchers as the ancient parents with calendar names of Lord 1-Flower and Lady 13-Flower, acting by appointment of the Highest God. They represent his dual, feminine and masculine

nature. Among many other creatures they created the Lady 9-Alligator, sitting here, on the right, in front of her mystical (black) husband, Lord 5 – God of Water and Rain.

According to Alfonso Casó, the presence of all these personages signified that this record presents the creation of the Mixtec people, and so people in general. It should be added that each of these eight figures wore a *cózcatl*, a necklace of precious stones, the hieroglyph with the meaning of “conceived child” or “birth”. So how was the technology of creation presented here?

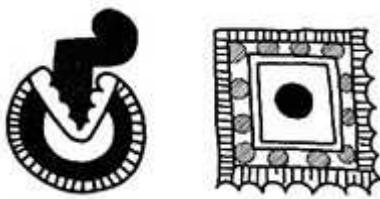


Fig. 61. Circular **chalchihuitl** resembling a diagram of a cell, dividing itself and letting out a shoot, which symbolises the beginning of reproduction.(On the right): **chalchihuitl** as **chalchihuitl apazco**, that is the “precious vessel”, the cell presented in the shape of a square.

A small square symbol in the lower right corner was the well-known and explained chalchihuitl, the precious vessel, the hieroglyph for “life”. It was similar to a diagram of a cell with a nucleus in the middle, and that is what it represented. It was shown once more above, but in circular form. It was cracking and letting out a shoot, like seeds do. Here it was a hieroglyph with the meaning of “beginning of life”. As we remember, Aztec midwives used to say to the newborns:

“you begin to germ and bloom as a precious stone”.

At the bottom of the page there were two further precious stones, shown as diagrams of vessels. They are like two halves of a square vessel present on the right. In this form they are called *chalchihuitl apazco*, which means “precious vessel”. Why? Because they are reproductive cells. Previously I have shown their similarity to the oocyte.

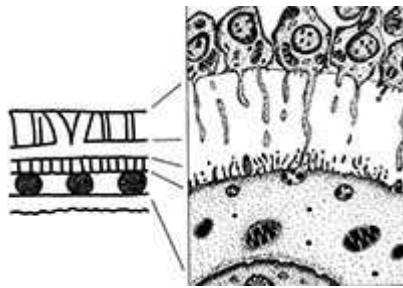


Fig. 62. Comparison of the diagrams of a human egg and a **chalchihuitl apazco**.

In genealogical records in the codices it was shown how princesses are born out of them. They were “vessels” because they served the purpose of holding and protecting “life”. And also, as the drawing showed, they were reservoirs of precious water *chalchiuhatl*, that is the creative pre-energy of the universe.



Fig. 63. Signs of “sprouting” and doubling snails symbolise the “beginning of reproduction”; the larger **tecciztli** shell is a hieroglyph meaning “birth”.

The vessel on the left contained a drawing of a sea snail. According to Edward Seler:

“*the sea snail symbolises birth of man*”. (Seler, 1980)

According to Andres de Olmos:

“*yolcayotl – the snail – signifies the beginning of proliferation because like the snail gets out of the shell, the child gets out of its mother's bosom*”(Olmos, Fray Andrés de, Arte para aprender la lengua mexicana, Paris 1875).

Above the snail there was a bundle of grass, tied in a knot. In the right vessel the same bundle was untangled and held by god's hand.



Fig. 64. The **malinalli** hieroglyph for “twisted thing”, like strings made out of **malinalli** grass.

This grass, as we know, is the *malinalli* symbol with the meaning of “twisted thing”, like the strings the Mixtec people twisted out of grass.



Fig. 65. Chalchihuitl with a ring of **malinalli** string inside and the twin serpents which are the Spirits of the doubling string.

I have encountered this “twisted thing” number of times inside the drawings of cells, also in the form of a spirally twisted strand, as well as in pictograms showing its equivalence with the serpent or two serpents twisted around one another. There is no doubt that this was a representation of a DNA strand.

On the other hand, the idea of information recorded linearly was expressed through multicoloured striped strands called *tlapapalli*, which was translated as “striped thing” or “four colours”. It corresponds to the view of a chromosome as a banded structure, which carries genetic information recorded linearly. The function of these bands as genetic message was confirmed in a striking way by the words spoken by an Aztec father to his daughter:

“you are my colour, my reflection”.



Fig. 66. *Tlapapalli*, banded strands, inside **chalchihuitl apazco**.

The thirty sixth page of the Codex Nuttal, which I had before me, was on three sides framed with such a banded strand. Its end on the left side had an open serpent jaw. This was a reminder that the Lord-Spirit of the *tlapapalli* strand or DNA is a serpent. The Feathered Serpent, the Precious Twin. Feathered, because down its whole length there were spirally twisted tufts of feathers. This is what the texts of Aztec priests were about:

“*The precious stone and rich feathers made her pregnant*” and “*your father and mother Quetzalcóatl formed you*”.

“Translated” into a modern vernacular it would sound: “the reproductive cell and the rich strands of DNA have made her pregnant” and: “Your father and mother, DNA, shaped you”.

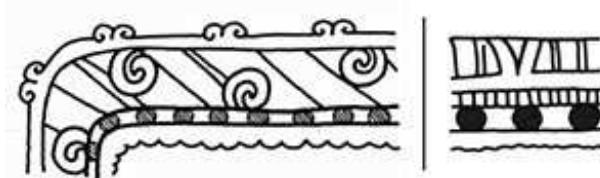


Fig. 67. Twisted banded strand as the Feathered Serpent; next to it a diagram of the wall of a precious vessel.

On the inside of the serpent strand there ran a “band” of black dots which I have previously identified – while studying the precious vessel – as a representation of cell mitochondria. By their presence here – I had no doubt – they were meant to indicate that this serpent-strand belongs in a cell. That is why the Zapotec people called this special serpent: *xica pita’o mani*, which means “animal from the vessel of God”, and they also called it the “living germ of the water”. Can anyone doubt that the reproductive cell, the beginning of human life, is the vessel of

God? And one more thing: this serpent-strand framing the page was itself shaped like a bowl – the precious vessel!

And finally, the man! A child's torso and wriggling legs were emerging out of the strand. This special pictogram just equated a child being born with the strand, the serpent, the cell and the bands which are a linear record. The genetic record of the body obviously. And so, this was the first expression of the relation in the history:

GENOTYPE – PHENOTYPE

The genotype as a set of genes encoded on chromosome strands. The phenotype as a body built with the participation of these genes. This is why – I realised – the Toltec people, creators of the cult of Quetzalcóatl, sang the hymn:

“I, reproduction of the Old, serpent of the night!”.

This way they expressed the knowledge of the fact that a human is a unique recreation of invisible, “hidden in the night”, ancient serpentine strands, twisted like strings, what is expressed by diagonal banding.

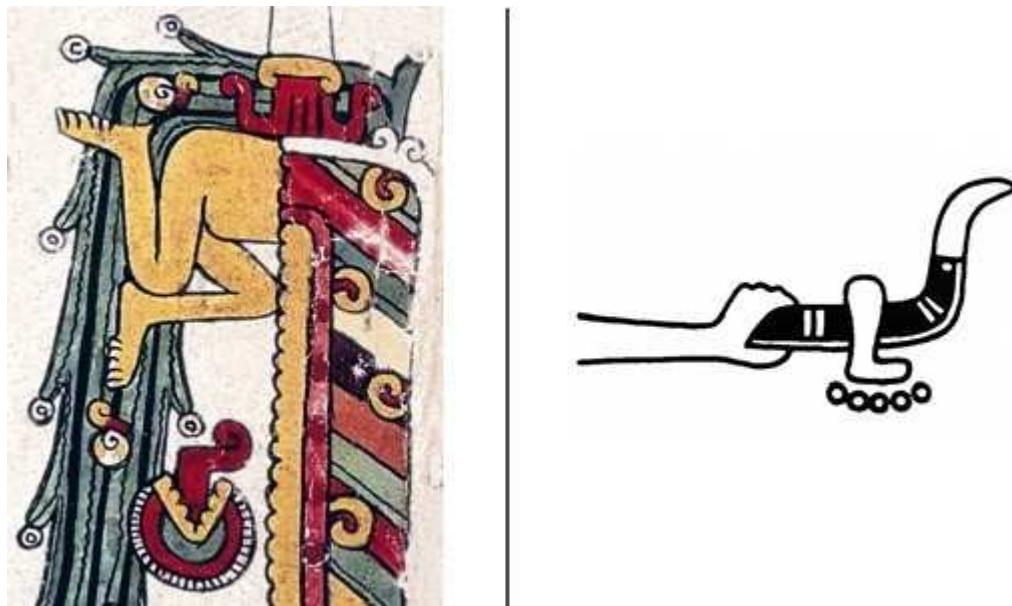


Fig. 68. (On the left): a human body emerging out of a banded strand (equated to). (On the right): an invisible (black) strand-serpent transforming into a human hand-body. Footprint symbolises "path" of transformation. Codex Vindobonensis.

Combining this serpent-string with a torso seemed to me to be deserving of special attention. Differently than in numerous pictograms and sculptures, here the man was not being spit out by a serpent, was not emerging from an eagle's beak, but was equated with the strand. He was turning into the strand, and the strand into him, as if to show that the body can be translated into

something that today we call coded linear information. In this I saw the proof for the Mixtec people realising that man brought to the level of a precious vessel – the egg, exists within it in a different form. He is not a miniature man inside it, but his form depends some way on the coded record, whose signs can be represented as combinations of four colours placed along the strand. Here it should be reminded that from the chemical point of view there are four bases which code the proteins: adenine, thymine, guanine, cytosine. We shall return to this later.

Such an interpretation was confirmed by a drawing from the Codex Vindobonensis. The human hand was combined-equated with the banded strand-serpent. The foot was a hieroglyph meaning "road" or "path". Once again, then: the invisible (black) serpent-like string is involved into creation of a human body.

This was not the end of the record in this extraordinary Book of Revelation. On the body being born and on the banded strand the Tree of Life was leaning. It had to be here because this whole happening, the phenomenon of birth served the growth of the Tree. It was its essence. From among the images of the Tree I studied earlier, this one was the simplest. With its spreading branches it showed the principle of growth through division. Two cells come from one. From one woman comes another new being.

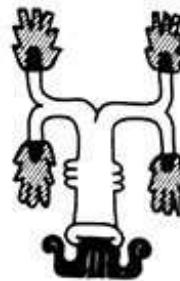


Fig. 69. The Tree of Life growing through division and copying the pattern.

The symmetric leaves of the tree, like copies of one another, illustrated the principle of replicating the pattern: "*You are my colour, my reflection*".

And finally the waterfall! This turquoise water was washing the Tree's roots, the child and the strand.

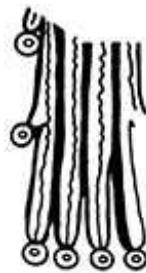


Fig. 70. Waterfall of precious water – the creative energy.

On the arms of the stream there were the circular *chalchihuitl* signs, the precious stones. Their presence meant that this is Precious Water, *chalchiuhatl*, creative energy. The same which created the Ocean of the Universe and gave the beginning to all natural processes, including birth.

But its representation in the form of a waterfall meant something more. This was also indicated by the calendar signs placed above the Waterfall, next to the Tree. The top one, resembling the letter A intertwined with an O, was the symbol for a year, here the year 5-Flint. Below the symbol of day, 8-Movement. Both of them, according to art historian Jill Furst had the hieroglyphic value of “rushing water”. And it all became clear. The sound described by Harner as “the sound of rushing water” is, as we know, the signal of passing into an altered state of consciousness and entering into a different dimension. For the Indians, who did not have any other microscope apart from the shamanic trance, the submicroscopic cell structures watched in a trance obviously belonged to the hidden world of spiritual creations and beings.

This passage was once more explicitly expressed by a hieroglyph in the upper left corner of the page. Above the serpent's head, on a round, woven sacrificial mat there was a pair of holy mushrooms. Eaten in pairs, the “little brother and sister”, in quantities of 18, 20 or more, gave the consciousness access to the invisible world, to the vault of secret knowledge. In this way they made a sacrifice of their own life, so that man could experience initiation.

I should explain here that the Mixtec people used hallucinogenic mushrooms which grew in the forests of their mountainous land. And most of the quotations in this book talk about trances occurring after intake the *ayahuasca*. This is because the great majority of researchers studied the brew made of this Amazonian vine. However, in both cases the effects are the same. The

depth, quality and time of the trance, the shamanic journey, or: an altered state of consciousness, depends on the amount of mushrooms eaten or brew drank. Benny Shanon writes:

“Ayahuasca induces ideations about phenomena that pertain to the province of science. At times people also feel that the brew reveals to them concrete information regarding specific phenomena pertaining to the physical and biological domains.”

And further:

“Reflections regarding the nature of the origin of biological life and the forces that guide the living are very common. With ayahuasca people sense that they encounter the ultimate force that makes life possible. They also feel that they are very much a part of this force.” (Shanon, 2002).

The reliability of the Mixtec record of genesis was confirmed by Stanislav Grof, who writes:

“The authenticity of the prenatal experience, and also richness of informations, which it transfers, sufficiently convinced me about its importance (...) From time to time the prenatal experience regards the very early phases of the biological history of the person. Among other things: identification with the sperm or the egg on the cellular level of consciousness, the moment of inception, implantation of the egg in the mucous membrane of the uterus and the early embrional development belong here...” (Grof , 2000).

I stayed for a long time in the shadow of the pyramid of Quetzalcóatl, staring at the pictograms on page 36 of the Codex Nuttal. I imagined that time had gone back a thousand years, and that I am an initiate of holy knowledge, who in this sanctuary, before the priests, the People of Knowledge, is passing an exam, reading the sacred Truths of Faith from the hieroglyphic record.

I opened the notebook on my lap and started typing this, first in the history of humanity, immortalised by the Mixtec people, pictorial representation of the genesis of man. I learned from it that we, the mankind, are the children of Heaven and Spiritual Parents, who determined the build of our bodies in the spiritual dimension.

CONTENT OF PAGE 36 OF THE CODEX NUTTAL



Fig. 71. Page 36 of the Codex Nuttal.

THE ALTERED STATE OF CONSCIOUSNESS CAUSED BY CONSUMING HOLY MUSHROOMS –SACRIFICING THEIR LIVES – GIVES ACCESS TO THE INSIDE OF THE PRECIOUS VESSEL, FROM WHICH A MAN IS BORN.

SPIRITUAL PARENTS ARE ORDAINING THE PROCESS OF BIRTH FROM THE PRECIOUS VESSEL WITHIN THE WOMAN'S BODY.

THIS PROCESS BEGINS INSIDE THE PRECIOUS VESSEL CONTAINING THE TWISTED STRING AND REPLICATES BY DIVISION.

PRESENT IN THE PRECIOUS VESSEL, THE TWISTED AND BANDED STRING , WHOSE SPIRIT IS THE FEATHERED SERPENT BEING IN UNITY WITH THE SPIRIT OF

THE SUN, THE EAGLE, CONTAINS WITHIN ITSELF THE KNOWLEDGE, CODED WITH FOUR COLOURS AND TRANSFORMS IT INTO THE HUMAN BODY.

THIS PROCESS ALLOWS THE TREE OF LIFE TO GROW AND IS A PART OF THE ACT OF CREATION OF THE UNIVERSE BY THE PRIMEVAL ENERGY WHICH IS THE SOURCE OF ALL EXISTENCE.

Dixit! If I wanted to translate this into our modern language, then this simplified explanation, without the mystical elements, would be:

THE ALTERED STATE OF CONSCIOUSNESS BROUGHT ABOUT BY CONSUMING PSYCHOTROPIC SUBSTANCES GIVES ACCESS TO INTRACELLULAR PHENOMENA.

REPRODUCTION BEGINS IN THE WOMAN'S BODY, INSIDE THE EGG CELL, WHICH CONTAINS DNA AND REPRODUCES BY DIVISION.

DNA IS THE CARRIER OF LINEARLY ARRANGED CHEMICAL CODE OF GENETIC INFORMATION ABOUT THE HUMAN BODY.

THIS PROCESS IS AN ELEMENT OF THE EVOLUTION OF THE BIOSPHERE AND UNIVERSE.

Returning from Teotihuácan to the capital, I was convinced that deciphering page 36 of the Nuttal was the end of my investigation, and searching for further, small trails would not contribute anything important. However, to be sure, I devoted the next few days to looking through the codices in the museum's library. And good that I did, because the knowledge I now possessed allowed me to look at page 52 of the Codex Vindobonensis with a fresh eye, and that lead to a discovery. It turned out that it is a counterpart of page 36 of the Nuttal, but in reference to plants. It showed the biogenesis of the agave.

VINDOBONENSIS 52

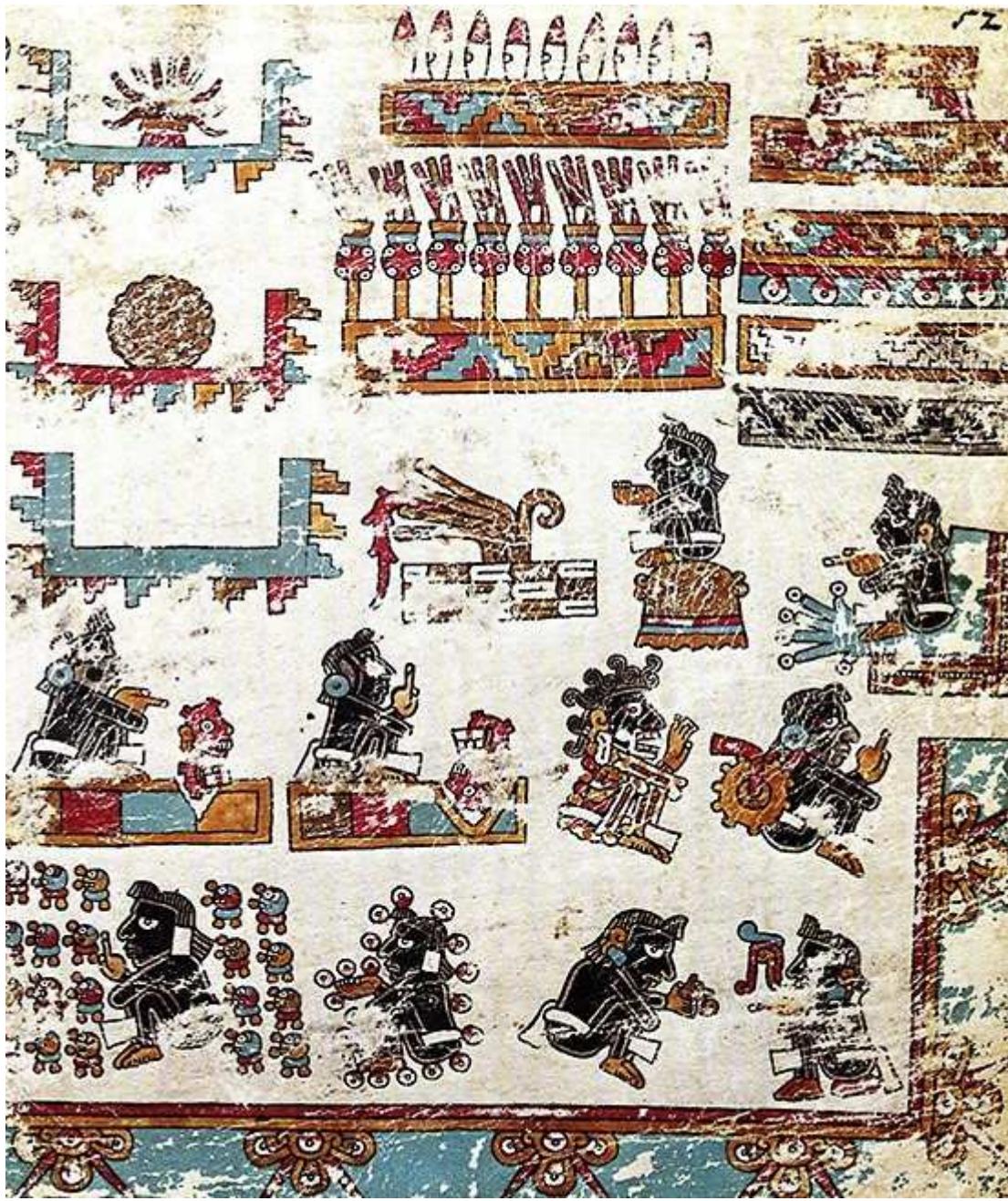


Fig. 72. Creation of the agave. Fragment of page 52 of the Codex Vindobonensis.

Commentators thought that it is a purely mystical representation. The frame on the bottom and the right side of the drawing, made up of symbols of the planet Venus, pointed to such an

interpretation. This located the drawn events in the heavenly sphere. The black figures were a confirmation of this assumption. Their skin colour placed them in the realm invisible to the eye, so they were spiritual beings. Alfonso Casó acknowledged their mystical character in the essay “Presentations of the Mushrooms in Codices” (,Estudios de cultura náhuatl, vol. IV), in which he wrote that it is the holy mushrooms that are visualised as tiny beings, male, female, or both. It is the mushroom that “speaks” through the wise man's lips, who is only a conduit for the mushroom's voice. In this case, I believe, not only did they explain but also animate the biological process, indicating its subsequent phases.

However, the “heavenly frame” framed only part of the page, so the rest of the pictograms referred to the material realm! And so, we had two layers of “invisibility” here. One, submicroscopic, invisible to the Mixtecs, and the second one, deeper than the first one, the spiritual level, invisible also to us, even under a microscope, but revealed in an altered state of consciousness. It is here that various forces work, personified as black spirits, tutelary spirits and gods. Pablo Amaringo supports such an interpretation:

“Every tree, every plant, has a spirit (...) Even human hair, the eyes, the ears are full of beings. You see this all when ayahuasca is strong”. (Luna 1999).

Stanislav Grof:

*“I began the slow journey through the alimentary canal, connecting with all digestive processes at the cellular and biochemical level (...) In the final phases of this 'fantastic journey' I met complexity of feelings and attitudes of our culture towards intestine's excrements. I was feeling the whole disgust, disaffirmation, suppression, not acceptable emotions (...) At the certain moment **they assumed the personified form of grotesque, gnomes' like, mythological beings**”.*
(emph MK), (Grof 2000).

And now, let us return to the drawing which shows the black spirits in action. In the second row from the bottom one of them, a low ranking spirit, a creature with a monkey's head, is emerging from a figure called the “striped thing” or “four colours” that is *tlapapalli*, drawn as a rectangle divided into four colourful fields.

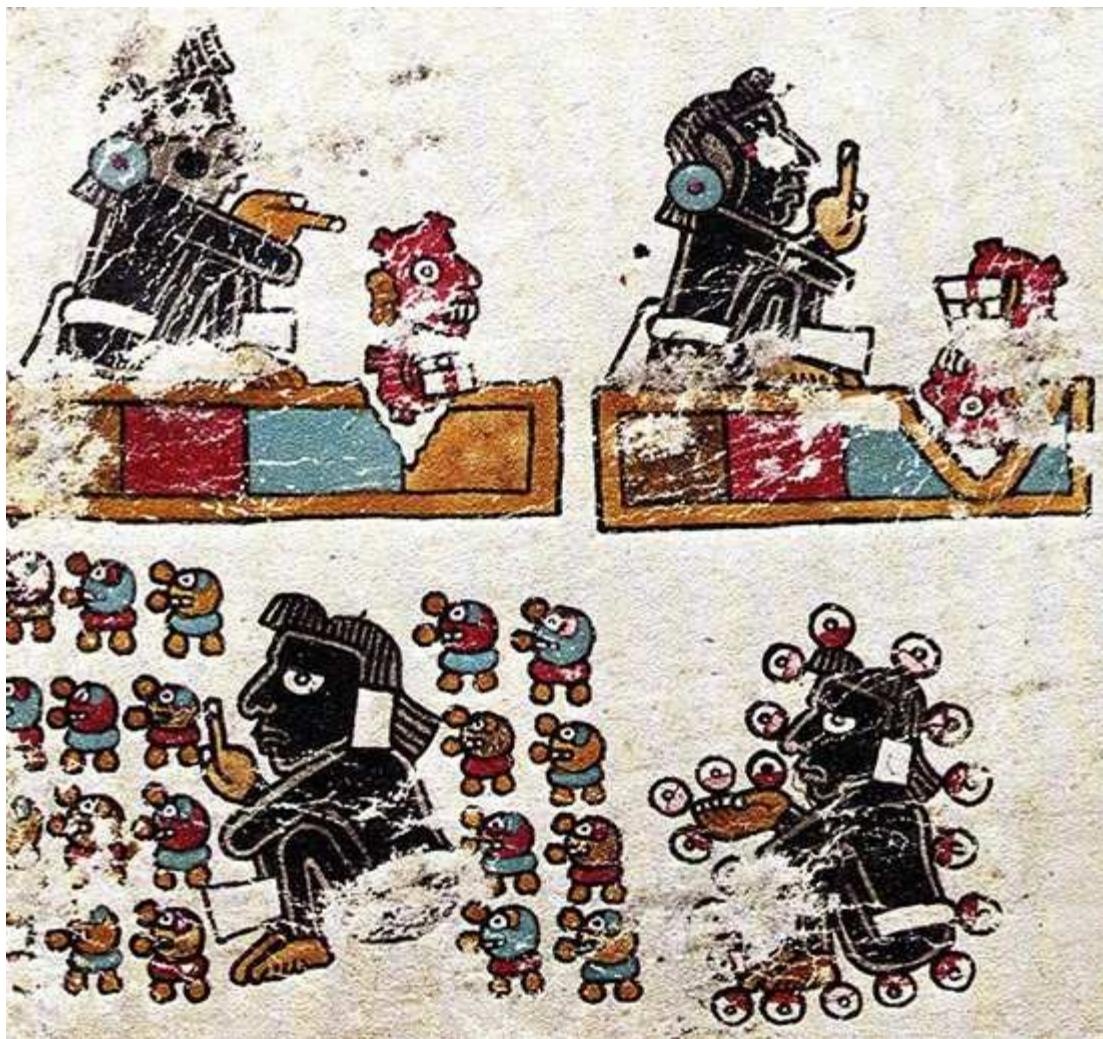


Fig. 73. (Left top): the **tlapapalli** frame, the “four colours”: brown, red, blue and yellow. (On the right): three colours: brown, red, blue. The black (invisible) spirits are controlling the process carried out by lower rank creatures by pointing their fingers at them. (Bottom left): An invisible spirit ordering 20 creatures, which represent 20 amino acids that usually make up proteins. Codex Vindobonensis.

This figure appeared very often, but, as I realised, was not well understood and was vaguely explained by commentators. But in the context of genes it could be explained logically! A gene is a coded record made up of four letters! Only four bases code the order of amino acids in protein molecules: adenine (A), thymine (T), guanine (G), cytosine (C). Always three of these four bases, called a codon, are a code for one of twenty amino acids. For example: the codon AAA is lysine in all organisms on Earth, while the codon GCA – alanine.

This is the genetic code in the full meaning of the word. DNA acid with molecules which have a stereometric form of a double helix is a physical carrier of that abstract code. DNA segments, called chromosomes by us, contain the record of proteins and enzymes of the living creature. As such, they were seen by the Mixtec people as separate creations, governed by a spiritual Master, personified as a Feathered Serpent. However, the existence of the code itself was discovered and its role appreciated as one of life's foundations. From the moment it appeared on Earth, the triple code was a condition for the continuous existence of life. This is what S. Ohno wrote about it:

“All organisms of this Earth, from the simplest bacteria to man, use identical sets of the coding triplets.” (S. Ohno, Rozród ssaków, t.6, s.35, Wiedza Powszechna, Warszawa 1980)

So I looked at the framed depictions of these four bases that biochemists have marked with four letters, and Mixtec priests with colours. Brown – Red – Blue – Yellow. Next to it... It was hard to believe – a similar frame, but with three colours – a real codon! Brown – Red – Blue. The drawing was damaged by time, but I could see the three colours clearly on the original.

The indication that these “three colours” can be connected with the DNA string could be seen on the drawing from the Codex Borgia.



Fig. 74. On the loops of the “twisted string”, inside the “precious vessel”, three lines are marked – the “three colours”, perhaps? Codex Borgia.

On the weaves of the double spiral the painter placed three lines, as if to inform the viewer that this is the place of coded record. Were they really coding something?

Accustomed to the most amazing surprises, yet I was rubbing my eyes. Beneath the two frames, in the bottom row, there was a “table” of twenty creatures. And biochemistry lists twenty amino acids which make up proteins!

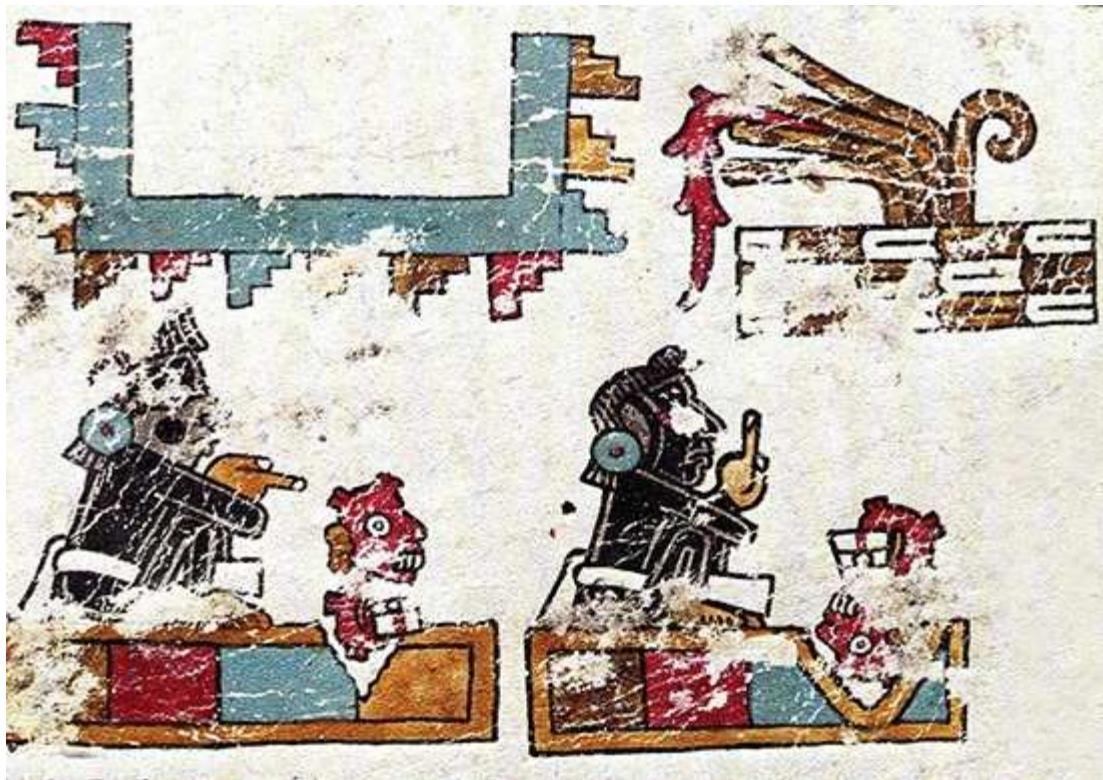


Fig. 75. The empty frame of bricks signifies transition of events from the invisible sphere to the visible one. Codex Vindobonensis.

What happened later? The “upside down” creature emerging from the codon, sent upwards by the black spirits finger was very interesting. I assumed that its upside down position means that the codon, when it is translated into an amino acid, stops being itself, and so it “turns” Desoxyribonucleic acid, passing over the intermediate phases, creates a protein chain. The information contained inside the gene becomes a protein.

What else supported this thesis? In the centre of the drawing I noticed the symbol-hieroglyph for “Tamoanchan”(place where life descended on Earth): a set of the Eagle-Sun feathers, and on it the *malinalli* grass hieroglyph for “twisted thing”. It was a sign of the place where people, and plants as well, are born, because the Tree of Life in Tamoanchan encompasses all beings.



Fig. 76. At the base of the hieroglyph for Tamoanchan there are the solar Eagle's feathers, and on them the **malinalli** hieroglyph for "twisted thing" (from the grass the Indians used to make strings) as the carrier of coded information. From this bundle flows a stream of blood, symbolising transformation of the abstract "string's information" into a corporeal structure. Codex Vindobonensis.

This interpretation fits the oral tradition. A customary Aztec text spoken before the home altar by the father explaining to his daughter, turning six or seven, the ideals of faith, meaning of human life and rules of ethics. And this is how this caution began:

"You are standing in front of me, my daughter, my necklace of the precious stones, my feathers of quetzal, my work born out of me. You are my blood. my color, my reflection".

If modern fathers wanted to say the same thing, they would use these words:

"You are standing before me, my dear daughter, my jewel of cells, my chromosome loops, my work of art, born of me. You are my blood, my genes, my reflection".

The stream of blood flowing from the herb, that is "twisted thing", represented a transformation of the coded information into a body. So again, we have the relation between genotype and phenotype. But, at the same time, one more pictographic representation of the Ark of Covenant taking essential part in the process. Like I noted in a chapter entitled "Tulum" the Eagle's feathers are also allied here with the "twisted thing": God with the DNA! This heavenly-earthly union results in creation of the stream of living blood!

A fragment of the precious vessel, the egg, drawn on the right side signified that the body was concerned here. A stream of *chalchiuhatl*, precious water, was sprouting from it – the creative primeval energy of the universe, part of *Ilhuicátl*, omnipresent heavenly ocean.



Fig. 77. Fragment of **chalchihuitl** apazco, the generative cell, from which a stream of **chalchiuhatl**, precious water, flows nursing circular **chalchihuitl**, cells. Codex Vindobonensis.

While the hieroglyph to the left of the *malinalli*, the empty “frame” of stepped bricks, informed the viewer that, though up until now the drawing spoke of processes and structures in the invisible area, now a visible structure appears as a result. This was the agave bush placed in the upper left corner. It was shown, surprisingly, according to the principles of descriptive geometry, in two projections, vertical and horizontal. This is how the drawn lecture about the birth of the agave from the invisible dimension to our world ends.



Fig. 78. The agave bush seen in two projections. The brick frame signifies that this is a creation belonging to the visible world, while the other pictograms, in the frame with the signs of the planet Venus, show us events from the invisible, heavenly sphere.

The agave, source of the *pulque* juice, the alcoholic drink of those times, today a intermediate product of *tequila*, was worthy of being placed in the Mixtec holy book. Furthermore, on this cellular level of initiation there was no real difference between a human and a plant. Both these beings were different only in their masks, their “skins”, being, in essence, the same substance, only shaped differently by the gods.

Stanislav Grof noted that an insight into plant biology is not such a rare thing:

“In the altered states of consciousness, the typical, although more seldom appearing than the identification with the animals, transpersonal experience is identification with the life of plants. The person attuned to this kingdom has a convincing impression of identification with various parts of plants or their physiological and biochemical processes. Can experience the

complete impression, that is a tree, the wild or garden one. the flower, carnivorous plant, oceanic plankton, and also the bacterial culture or the single bacterium.

In the holotropic state of consciousness there is possibility of identification with the root system of the tree, providing exchange of water and minerals, with sap circulation, with the leaf during photosynthesis, the germinating seed piercing the earth, the process of pollination or cellular division taking place during growth of the vegetable. Sometimes certain people experience botanical processes at the subcellular and molecular level.

They became conscious of activity of the mitochondria or biochemical processes making possible production of dyes, fats and sugars, aromatic substances and various alcaloides”(emph MK). (Grof 2000).

ONE SEES

At this point I decided that my investigation made up a complete wholeness, so I began to organise the materials to write a report, this book. Not everything was clear yet. Although it was obvious to me that an altered state of consciousness gives access to submicroscopic levels of material reality, some questions arose. For example: how to explain the fact, that an Indian Man of Wisdom several centuries ago drew a diagram of a reproductive cell in the same way it is shown in the 20. century? He did not cut it up with a microtome and look at the slices under an electron microscope! And yet he knew about the existence of the nucleus, cytoplasm with mitochondria and subsequent layers of the cell wall. There could be only one explanation.

Knowledge gained in an altered state of consciousness is absolute, and the structures appear to the observer as complete holographic images. Furthermore, according to Jung's hypothesis of the existence of the "collective subconscious" gathering notions and archetypes, and with the Hindu concept of the "memory of the universe", *Akasha*, in the hidden plane there are, patterns and archetypes, ideas and algorithms, all that appeared during the process of Creation from the beginning to the end of the Universe. Time and space do not exist there. That is why a Mixtec priest's freed consciousness could have visions of what is today recorded in microbiologists' consciousness. I found support for this conjecture in the writings of many authorities. Here are some excerpts:

Henry P. Stapp:

„The basic process of the nature realises beyond the frontiers of time-space and at the same time it generates events, which can be situated in time and space”. (Stapp H.P., Are Supraliminal Connections necessary?, *Nuovo Cimento*, 1977, 40B;1:191-204)

Aurobindo Goswami:

“The universe exists in the form of the shapeless potential in the myriads of possible ramifications existing in the transcendental domain and it manifests itself only when it is

observed by the being posessing consciousness ". (Goswami A., The Self Aware Universe, Putnam, New York 1993).

Dean Radin:

"The mind can translocate itself to the distant destination and precisely relate what it found there. Insight in the future has now the solid empiric base". (Radin D., The Conscious Universe, Harper Edg, New York 1997)

And Shanon:

"Ayahuasca makes one see or appreciate the answers to these questions in a distinct and special way: one does not learn about the answer, one sees it (...) One sees animals, or one is transformed into an animal, and one understands what it is to be an animal. One sees visions of human history unfold before one's eyes and gains insights regarding the human predicament and the destiny of the species (...) Often, no verbalization was needed (...) In general, the knowledge gained with ayahuasca is direct. As Castaneda said: 'one sees'". (Shanon 2002).

Finally, a quote from a book by Swiss anthropologist Jeremy Narby, published five years after my own (Worshippers of the Serpent, 1990). Narby, as a doctoral student of Stanford University, spent two years studying shamanic hallucinatory practices in Perú, and after a number of personal experiences with *ayahuasca*, independently of me, came to conclusions fully coincident with my own earlier discoveries. He wrote:

"My investigation led me to formulate the following working hypothesis: in their visions, shamans take their consciousness down to the molecular level and gain access to information related to DNA, which they call „animate essences” or „spirits”. This is where they see double helixes, twisted ladders and chromosome shapes. This is how shamanic cultures have known for millenia that the vital principle is the same for all living beings and is shaped like two entwined serpents (...) DNA is the source of their astonishing botanical and medicinal knowledge, which can be attained only in defocalized and „nonrational” states of consciousness, though its results are empirically verifiable". (Narby, Jeremy,, Le serpent cosmique, l'ADN et les origines du savoir, Georg Editeur, S.A. Geneve, 1995).

THE MESSAGE

Returning home, I flew over the sea, eleven kilometres above the waves which looked like silver scales. In the luminous expanse there were columns of cumulus clouds, like great marble pillars without bases, hanging in space and crowned with bulbous capitals, which did not support anything. They shined with bright whiteness, and I was moving slightly higher, like over a holographic archetype of a Greek temple. And like in temples, the diagonal streaks of golden rays were piercing the holy space.

I was thinking of the most important conclusion from my investigation. The Mixtec people proved that there **exists a different, apart from the scientific, way to knowledge**. They proved it to us, not to themselves! And not to their contemporaries. Their world knew this truth well, although it did not know the science. Contact with spirits of plants by consuming them was and still is considered by the Indians to be:

“The only path to the knowledge (...) These plants uncover the 'true' world, while the normal world is meant for illusion”. (quoted after Luna 12: Chaumeil 1983:33).

Through a chasm of time these almost unknown people sent us a message, which challenges the paradigm protected by the academic world. The Codex Nuttal saved by chance from the pyres of the conquerors, looked to me like a capsule sent from the past, containing advice for the self-righteous inhabitants of the 21. century.

We owe a debt to the Indian authors of this message and their descendants. Darrel A. Posey expressed this best by saying that their knowledge is a part of the intellectual legacy of the entire humanity. He also wrote that if we were to universally accept it:

“Indians could participate in the contemporary, multiethnic society with the dignity they need and esteem they deserve”. (Posey, Darrel A. and Balee, in „Resource Management and Indians in Amazonia, New York Botanical Garden, New York 1987. qouted by Luna 1999).

I knew that its contents would be difficult for the scientific establishment to swallow. I was hoping that I would interest just a few professional researchers in breaking the taboo and

showing further proof to support the thesis presented here. The trail was blazed by physicists and biologists. Fritjof Capra, quoted above, proved far reaching similarities of the teachings of Hindu Wise Men with the findings of quantum physics. The famous biologist Rupert Sheldrake put forth a hypothesis of the unknown factor – not the genes! - which is responsible for shapes and instincts in nature. He named it the “formative causation”. It is supposed to influence material structures through a “morphic resonance” of these structures with patterns which exist in the form of “morphogenetic fields”. These fields store within themselves patterns of shapes, evolutionary processes and patterns of behaviour of all the creatures in nature. According to Sheldrake, they work through time and space.

However, I realised that showing the transcendental source of shamanic knowledge is not sufficient. The next step had to be made, and that step was discovering the law of physics which gives access beyond the barrier of space and time. But this is a task for physicists, not archaeologists, historians or biologists. Quantum physicists are already working on it!

In 1997, physicist Alain Aspect with the team made an amazing discovery which in the following years has been confirmed by other scientists many times. They proved that twin subatomic particles, like photons, regardless of how far from each other they are, send information between themselves immediately, with no passage of time. This contradicted the Einstein's dogma that exchange of information cannot happen at a speed greater than the speed of light.

Physicist David Bohm of London University came to the conclusion that the “twin-photon experiment” proves that objective reality does not exist, and despite apparent permanence is actually an illusion – a huge and extremely detailed hologram. Particles do not exchange information, but their separateness is our illusion. On a deeper level of reality, they are not separate entities but an aspect of the deeper and more fundamental holographic unity.

In that case, the universe would be a projection, a hologram, in which all things are connected in a homogeneous web, containing all configurations of matter and energy that ever was and ever will be. It is human nature which strives to separate phenomena. Also time and three-dimensional space would be projections of this deeper order. In such a super-hologram the past, present and future would exist simultaneously. This means that by possessing the proper tools it

would be possible to extract scenes from any moment in time. Maybe that is what clairvoyants and prophets do.

On the other hand, Karl Pribram, neurophysiologist of Stanford University, based on extensive research of the brain, came to the conclusion that all properties of the mind can only be explained if we accept its holographic nature. A synthesis of the ideas of Bohm and Pribram has been called the holographic paradigm. Scientists believe that it will allow us to better understand parapsychic phenomena, including telepathy or clairvoyance. The mind would be a type of antenna receiving fragments of the hologram from an ocean of frequencies and transforming it into physical reality. And objective reality ceases to exist in this model.

For a long time. Eastern religions have been saying that the material world is an illusion, *maya* and so is our conviction that we are physical beings moving in a physical world. The peoples of Meso-America held a similar view of reality. The Aztec poem-songs expressing this still exist.

We come to sleep only

We come to dream only

It is not true, not true is it

That we came to live on the earth (...)

Precious stones germinate

Quetzal's feathers open

They are your heart perhaps

Oh giver of life.

THE END of PART ONE

PART TWO – DISK OF PHAISTOS DECODED



Fig. 1. The Disk of Phaistos – obverse and reverse.

INTRODUCTION

Reading of the mixtec pictograms, performed in the first part of this book, made possible reading the inscription on this famous and mysterious, so far, disk.

In my opinion the previous efforts to break the code of the disk on the basis of linguistic analysis were misleading. The very fact of finding this single and unique sample of “writing”, compared with the large amount of all kinds of archaeological objects from that time and area, makes the probability of interpreting signs as real writing extremely unlikely.

But even so they are not unknown! Looking for the first time at the disk I was impressed by the likeness of the signs to something I had seen several times before. In front of me there were symbols known to all cultures at all geographical longitudes! Therefore, it would not be writing *sensu stricto* but a symbolic language perfectly well known to the recognised priests and sages of the ancient world irrespective of where they lived, the gods they worshipped and the language they used in their daily practice.

So, the disk itself would be a record of their knowledge. What is it about? - it can be seen quite easily. The Sun in the very centre of the disk gives the beginning to the unwinding spiral which organizes the whole inscription. Therefore: Life! – the Mystery of Life – is the content of the record.

As I contend, we are dealing here with picture hieroglyphs like "insect" or "child" which simply signify these things and with ideographs which express abstract ideas. Thus, the woman's breast expresses "maternity", animal's skin – "the exterior shape of the creature" and an elongated plant stem – "growing up".

The use of stamps which were impressed in clay does not mean we are dealing with commonly used writing. The inscription, though made in a small number of now lost copies, might have been distributed only to temples of various countries for the use of adepts of higher introduction. It is not a secret that the great priests of the past were in touch across the borders of empires. It is possible that copies of the disk, provided as a technical mnemonic for learning the secret wisdom, were well guarded and then destroyed at the moment of any threat to a temple. Maybe this is why other copies of the inscription will be never found. But it is of no importance as its fragments are present on cave walls, rocks, walls, stelae and on ceramics and pages of books of the whole of the ancient world! Omnipresent in precolumbian America, they appear also on the rocks of palaeolithic Europe; they are in Africa and various parts of Asia too.

I have to emphasize that there is no need to be offended by the presence in the disk's inscription of the advanced biological information which "should not" appear there before the rise of science. I am strongly convinced that we should agree with the existence of a non-scientific way of learning by our predecessors. I mean the techniques connected with the „altered state of consciousness" practised by shamans, sorcerers, yogins, priests, prophets and oracles which gave them the ability of insight into living organisms down to the sub-cellular level. This is widely described in the first part of this book.

Let us now try to check whether my proposed biological key will help to decode convincingly the inscription composed in the shape of the spiral and covering the two sides of the clay plate.

The spiral is a theme reproduced from time immemorial by almost all cultures of the world on carvings, rocks paintings, ceramics or on dresses and faces. It has never been purely ornamental with only a decorative purpose but an important and profoundly meaningful sign. It is a symbol of the primeval "whirl" of that energy that gave the origin to the Universe and turned the primary inertness of non-existence into the world of motion and material things. It is also a symbol of the same energy which from the very beginning unceasingly animates Nature.

The spiral was also present in the countries of the Mediterranean Sea basin where the disk comes from. The spiral was carved on tombs and walls. I came across it placed on a clay vessel dug out from ruins of the town destroyed by the volcanic eruption on the island of Santorin. This solar rosette in the centre of the spiral is obviously identical to that on the reverse of the disk (Fig.2).

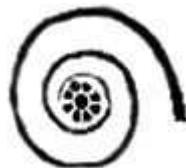


Fig. 2. Santorin.

The record on the avers begins with the symbol of wavy water, an equally universal image of the primeval ocean from which emanated the Universe with all its events. The first movement of creation, expressed by the sign of the spiral, begun within this ocean. These two symbols – spiral and water – pointed out to me the way to read the inscription.

It is divided into groups of signs by vertical lines. I accepted that each such group is a separate wholeness and I called them "Truths" and gave them numbers in the order of reading.

FIRST SIDE OF DISK



1. Truth. The first sign presents, I suppose, a woman's breast abounding with nutritious milk. By the analogy to the aegean Mother Goddess, who usually communicates her maternal nature by exposing naked breasts, I read the symbol as "maternity", "creation of life" or "giving birth".

The second sign , of wavy lines , is the symbol of a primeval ocean of the heavenly waters, the source and base of all events. The old and perhaps unaltered message about the existence of this primary force was preserved by nations of the Pacific Ocean under the name of *m a n a* and noted by the symbols of water. In Egypt it was imagined as the ocean called *Nu*. It was a limitless, timeless and undefined infinity of water. *Nu* contained in itself germs of all elements of creation and existence in the world. Therefore it was like a timeless matter storing potential creative energy, or, an immanent spirit, a demiurg or a great God. In iconography it was presented as a man with a body covered by wavy lines. Very likely it was in Mesoamerica. So, I see reasons to read the sign of water as a "primeval energy of the Universe". And the whole 1. Truth as follows:

"There was at the beginning the maternal – primeval energy of the Universe".



2. Truth. The first sign is a boat, another of the world's universal symbols and logically, as it seems, connected with the idea of an heavenly ocean. As we know, spirits of the dead were going to the other world by these boats. In south-eastern Asia boats served the guardian spirits to communicate with the living. In Egypt, the sun itself travels in the boat across the sky. All this allows me to include the boat of the disk among the floating units of the heavenly class which

maintained communication between the two worlds; I explain the sign as "the flow" or "the flowing" of energy or other impulses from Heaven to Earth.

The second sign is a column with a head. On the minnaean Crete the column connecting Heaven, Earth and the Underworld was one of the important representations of Mother Goddess. From Egypt we know the pole of Iunu and the pillar of Djed, as images of the "centre of the world" and place of creation. This maternal connection seems to apply to the Earth's fertilization by Heaven, an esoteric impulse of life sent down by the gods. In Mesoamerica an idea of "Tamoanchan" was alive as a place where the heavenly sowing grew into a Tree of All Life. On such a basis I read the sign as the life giving "union of Heavens with Earth".

The third and fourth signs are "the insect" and the vertebrate "animal" or "the beast" in their literal, substantive meaning. So, we are ready to read the 2^o Truth as a development of the 1. Truth:

"(1) There was at the beginning the maternal, primeval energy of the Universe (which) – (2) flowing – from the Heavens to the Earth (created) – insect – (and other) beast".



3. Truth. The third sign is a leafy branch of the Tree of Life in Mexico and of the Holy Tree or image of the Mother Goddess on Crete. Following the ancient Mexicans I explain the branch as a symbol of the single living organism, a creature grown from the Tree – or the whole living world – yet separate and mortal. Concluding, the branch is "the being grown from the living world" or "from the Tree of Life of All Creatures".

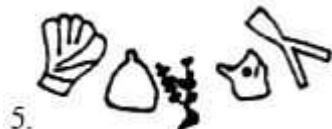
The fourth sign is a bare breasted woman's figure which resembles again the Mother Goddess, commonly presented in such a negligee and in copiously fleated skirts. But some other details make me suppose that we are dealing with this extraordinary incarnation of the Goddess as every woman in her maternal role. I read: „woman".

The fifth sign is the head of an adult man with a feather crest or punkstyle hair setting which attests to both physical and mental maturity.

I read therefore : "Man", meaning, notwithstanding this slightly discriminatory description, the human being, irrespective of sex. The whole 3: Truth thus sounds:

"The maternal – union of Heavens with Earth – (created) the being grown from the living world – (and born by) the woman – a Man".

4. Truth. I leave this undeciphered.



5.

5. Truth. The first sign depicts, according to my predecessors, a shell resembling the pearl oyster *margaritifera*, the sea mollusc lined inside with the mother of pearl. It is place where pearls originate. The shell might be therefore a conventional equivalent of life bearing uterus or placenta where the "jewel" grows. Here: the jewel of new life, new being. Let it be then "placenta", called by Malayans the "small brother" of the child. Placenta supplies the germ with all it needs: oxygen, nourishment, antibodies.

The third sign, being a part of a plant, is therefore connected with the Tree of Life. It's forked shape symbolizes reproductiveness: parental organisms giving rise to similar, descendant ones. I read it as "the process of reproduction" or simply "reproduction".

The fifth sign, which is similar to the letter Y inverted, holds an important position in mesoamerican symbolism and is also common in the aegean culture. In the greek Pylos, site of the legendary Nestor, there is in the King's palace a megaron decorated with a rich polychromy composed of spirals, solar rosettes and such a Y letter pattern of forked strands. (Fig.2) .



Fig. 3. Selfduplicating strands imitate DNA's replicatory forks and symbolise process of eternal renovation and proliferation. Frescs in Pylos and Tyryns.

In Mesoamerica a similar symbol depicted the phenomenon of duplication of the information bearing strand in the egg cell or, in other terms, a DNA double spiral with its genetic record in the very act of self replication, preceding each cell division and of pivotal importance for the growth of the new organism. This process was sanctified by ancient Mexicans who created the cult of the doubled serpent tongue and of the doubled (twin) feathered serpent, being an image of the so called bivalent (doubled) chromosome.

All this leads me to read the sign as a "replication of the strand" with reference to the phenomenon essential for life.

So the 5 Truth is as follows:

"(Within) placenta – maternal (process is performed) – (of) reproduction of the living being – (creating) animal – (by dint of) the strand's selfduplication".



6. Truth. The opening picture is a building with the widely spread out logs resembling human open arms. I think we are dealing here with a human body being depicted as a temple. Prayer songs of the Pacific people refer to a body in such a role. In addition, the Man of ancient Mexico was such a "house of the Gods". Furthermore, in the Bible as originally written in the old hebrew, greek and aramaic languages and originating from that part of the world where the disk belongs, says: "The God's temple you are." (I Cor. III,16,17). The body, therefore, is a divine building which keeps secret the holy processes of life. I read the sign as: "the temple of the body".

The second sign resembles an arrow head. There were life-bearing heavenly arrows in ancient Mexico, also of greek deities, which were released to intervene in human lives. So I am inclined to interpret it as "the life process in its course" or "life going on" or simply „life".

The whole 6. Truth says:

"The temple of the body (in which) – life goes on – (thanks to) the union of the Heavens with Earth – (serves) the ongoing maternity.



7. Truth. "The maternal – primeval energy of the Universe – (is) a mother (of all life)".



8. Truth. "The being grown from the living world – lives – (to serve) the ongoing maternity".



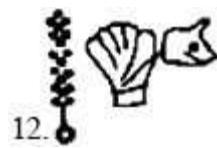
9. Truth. The last sign depicts an animal skin. In ancient Mexico a god Xipe Totec or Lord of Skin, was worshipped and his responsibility was to form our mass of cells in the shape of a human being and not of a dog or a cactus. I read the sign as "the outward shape of a creature" and the whole 9. Truth :

"The flow (of energy) – from the Heavens to Earth – (created) insect – (one of) the outward shapes which life assumes".

10. Truth is a repetition of the 5th one.



11. Truth: "The maternal – primeval energy of the Universe – (created) the animal".



12. Truth. Its first sign is a dotted rod growing up from a small circle. Similar signs appear commonly in Mesoamerica (fig. 3a, b). They were preceded by much the same egyptian hieroglyphs (fig.3c). It gives a good reason I suppose to explain the sign as depiction of the shape chromosomes assume in the phase of cell division to facilitate separation of the twin chromosomes and then their movement to two progeny cells.

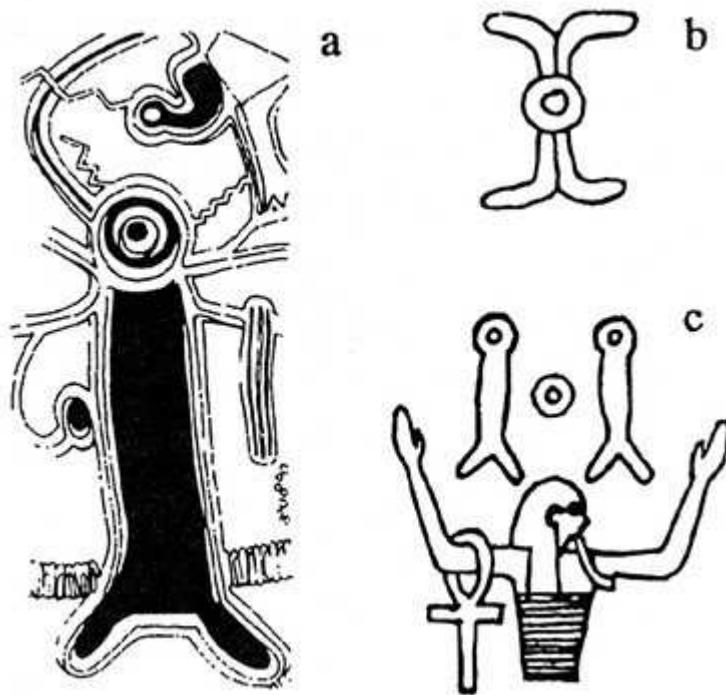


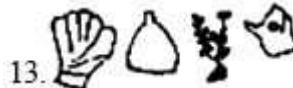
Fig. 4. (a) The cell with nucleus and its selfduplicating rod, an equivalent of a chromosome, stylised in form of a human figure. California (b) Sign **ollin** composed of the signs of a cell and its twin rods or chromosomes. México. (c) Similar symbols from Egypt accompanied by a sign of **ankh** meaning „life”, hanging on the deity’s arm.

Figs. 3 and 4 show these rods replicating and in connection with the place of their residence, a cell with a nucleus. The rod on the disk does not replicate here but is covered by or composed of small dots. These dots represent „grains of matter” (discussed in the 26. Truth) and are placed here in order to express the real material existence of this rod and/or, its ability to organize grains

of matter into the shape of living organisms. I read : "The rod, residing in the cell, capable to organise matter".

The whole 12. Truth sounds as follows:

"The rod, residing in the cell, capable to organise matter – (acting in) placenta – (builds) animal."



13.

13. Truth:

"Placenta (is the place) – (where) maternal – process of reproduction – (gives birth to the) animal".

14. Truth. I leave it undeciphered.



15.

15. Truth. The first sign, that of a fish, was connected in ancient México with symbolism of the birth or the origin of life or even, like in the famous Legend of the Suns, with the human and all beings maritime genesis. It is to signify that in Mexico as well as in the Old World and the Far East, the ocean of heavens was inhabited exclusively by serpents, dragons and birds whereas fish were closely connected with the earthly waters. Therefore I read the sign simply as "a fish" and associate it with the evolutionary past of human kind and of land animals.

The second sign presents the opening bud of a lotus which was associated in ancient Egypt with the birth of the Sun and with life blossoming forth. Because this sign appears twice on the disk in the company of fish, I explain it in the evolutionary context as "emerging from water".

The third sign is a bird sitting on the ground. I assume that we are dealing here with the same universal symbol of the heavenly, solar bird which usually comes down from the cosmos with its gift of energy (see 37th Truth). But here, sitting, it personifies the specific portion of solar energy

which animates earthly beings. Therefore it is "the solar energy transmitted to the earthly creatures".

The whole 15. Truth is:

"The fish – emerged from water – (and as fed by) the solar energy – living being – (transformed itself into) woman, the mother of Man".



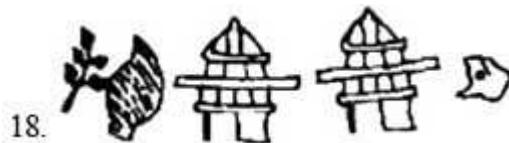
16. Truth. The first sign is that of a walking man. I read it as "walking", "passing" or "stepping". So, the whole 16. Truth is as follows:

"A passage (took place) – (resulting in) fish – (transforming into) land animal".



17. Truth. The second sign is very much like to the egyptian hieroglyph *a c h e t* meaning "horizon" behind which the Sun rose and set. The last act was equal to the Sun sinking in the heavenly ocean of Nu. Its morning rise was meant to be a repetition of the act of first creation. I claim therefore that we are dealing with the symbol of "birth". The final sign seems to be a tooth or a knife which could denote „death”. If so, the 17. Truth will be:

"(earthly) Life (of the individual) is going on – (from) birth – (till) death".



18. Truth. The second sign appears to be a skein of yarn. If so, it relates to the greek Moiras, spinners of the human fate. Lachesis, with a spindle in her hand, was initiating the thread of life. Kloto, with graver or tablet, continued to reel it off. Atropos, with sand-glass, was cutting the

yarn short. Also, in scandinavian mythology there were Norns (and is there not some phonetic likeness to Moiras?) occupied with "spinning threads of the heroes' fate". In Mexico the ropes of two threads twisted by deities played a role in Man's genesis. It is remarkable that all these yarns were related with some kind of recording and therefore they resemble threads of DNA as a carrier of the genetic record . Without doubt the last is a part of the living creature's "fate". It is interesting that the biological association of "threads" are also given strong support in Scandinavia such as from the side of rock paintings, e.g. the one in Ekenberg near Norkopping in Sweden which originates from the bronze age (Fig.4).



Fig. 5. Rock painting from Ekenberg, Sweden.

The well known spiral is visible here, also a sign of a forked strand or replicating thread (see 5th Truth) in a cellular frame, lifted up by a human figure. The rest of the missing figures of a large painting are forming here a phallic procession, associated with the cult of fertility. In the light of our knowledge on such signs it appears that the scene introduces a much deeper representation than simply the “phallic” one.

It is justified then to speak about our skein as if it was a "thread with the record of fate". However, as I used previously the term "strand", I will stay with it and at the same time I will give up "fate" so as to avoid discussing now what it actually means. So, "the strand with recording" remains. And the whole 18th Truth sounds thus:

"The living being, grown from the living world – (by dint of) the strand with recording – (reproduces its) temple of the body – (in the form of the similar) temple of the body – (its progeny) animal".



19.

19. Truth. The second sign is a rosette and undoubtedly related to the sun and flower. One of the hieroglyphs for the sun in ancient Mexico was a four petal flower. Similarly in Japan and african Benin and also in Babylon the sun was depicted in a flower shape (fig. 4).

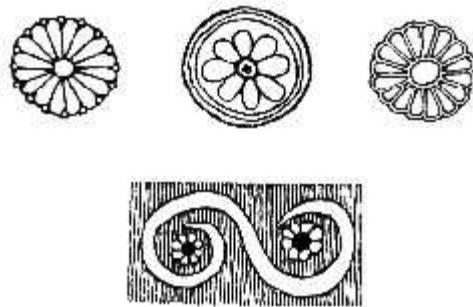


Fig. 6. Signs of Sun: Japan, Benin, Knossos, Aja Triada.

In Egypt the idea was alive of a lotus with the sun in its cup. In Crete numerous wall as well as vase paintings present solar rosettes. The sarcophagus of cretean Aja Triada, from about the XIV century BC, strongly attests to the fact that the disk even if it did not originate on Crete, was with all certainty created within the circle of the same knowledge (fig. 5). These suns as centres of developing spirals reflect the same concept which is exposed on the reverse of the disk. The sun, holder and source of radiating energy, supplies with it earthly organisms, transforming itself into the flowers of life. Putting all this together I read : "The Sun, holder of radiating energy, is nutrition for life". And the whole 19. Truth:

"The walking (on the sky) – Sun, nutrition for life, radiates its energy (which) – flowing down to Earth – (assumes) the shape of a creature".



20.

20. Truth. The first sign is an indefinite shape divided into symmetrical halves. So it seems we have to manage with the next one of "double" symbols associated with reproduction. The sign expresses not only division but also a mirrorlike duplication of the pattern. Quite a similar meaning was attached to the two signs of "temples" imprinted side by side as well as to the two signs of "skin" which appear on the reverse of the disk. The sign therefore seems to express the idea of the division of cells and other structures which is undertaken in order to generate two progeny structures – an act essential for the life process. I read the sign as: "the phenomena of duplication of structures".

The third sign is a serpent deprived of its head. Such a decapitation provides a proof that we do not deal with one of these serpents being held by aegean goddesses and closely related to generation. This one belongs rather to serpents and dragons arriving from the cosmos. It represents a heavenly body falling down to Earth similar to what the phoenician historian Sanchuniaten wrote about one comet: "The serpent has a speed which (...) nothing can overcome (...) with its shine it lit everything".

Many sources coming from neighbouring areas invariably associate comets or meteors with serpents and then the heavenly serpents or dragons with genesis. In general, the cosmic genesis of earthly life was popular in the ancient world and commonly connected with the fall of a cosmic egg which fertilized the waters of Earth. In such a panspermic paper I see the sign of reptile as discussed here and I give to it the general meaning of: "arrival from the cosmos". At the same time the mystic connections with the heavens are symbolised by signs of "ship" and "column". Let us read the 20. Truth:

"The phenomena of duplication of structures – (and other) processes of reproduction – of a cosmic descent – (create) a Man".

In this way the disk supports the cosmic origin of life – a panspermic idea developed centuries later by Arrhenius.



21. Truth. "The being, grown from the living world – (which by dint of) the phenomena of duplication – (builds its) temple of the body – (serves) the ongoing maternity".

22. Truth. I leave it undeciphered.



23. Truth. Its final sign appears for the first and last time. It seems to depict a kind of axe which I explain as a "tool" in general, a specific product of evolving inventive skills of Man and I read the 23. Truth:

"The life in its course – (by dint of) a stepping – from cell to cell rod – gave birth – (to Man's) tool".



24. Truth. "The fish – emerged from the water – (by dint of) stepping – from cell to cell, matter organising rod".

Such a statement puts emphasis on the part played by chromosomes in the process of evolution of species on their way from sea to land creatures. Certainly changes in adaptation are going on side by side with changes in the genetic recording in chromosomes.



25. Truth. I explain its first sign, the triangle, according to Kahuns, the melanesian Guardians of the Mystery. That is to say the physical body, symbolised by dots of matter, is connected with three spirits: those of the subconscious, the conscious and the superconscious. Each one of them possesses its own ethereal body and the union of these three (the triangle) makes Man's material existence possible. Ancient Egyptians taught of the three souls – *ka*, *ba* and *akh* – as well.

The sign, therefore, notes the existence of a human being's spiritual side. I read it as follows: "the physical body associated with three souls". And the whole 25. Truth:

"The physical body associated with three souls – (and) living – (thanks to the) the union with the Heavens – (is) mortal".



26. Truth. The first sign which is dotted with the same kind of dots as the triangle and a rod, is to be read as: "invisible grains of matter" and meant as the equivalent of atoms or other elementary particles. In ancient México an identical sign symbolised exactly the unanimated substance which serves as a building material for the living organisms. On the egyptian effigies such a sand-like dotting appears on the sky as well as on the hills of Earth. But the key for deciphering its proper meaning seems to be provided by the famous wall painting of acrobats jumping over bulls at Knossos Palace on Crete. There, at the upper and lower frame, rows of oval shields are visible. They are covered alternatively with wavy lines and dots. This is water and sand: the ocean of primeval energy and matter emanated by it.



Fig. 7. Grains of sand symbolise „matter”, wavy lines of water symbolise the ocean of primeval energy.
Framing of a fresc in Konossos, Crete.

Let us now read the whole 26. Truth:

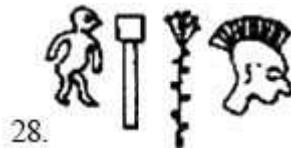
"The invisible grains of matter – (following the) record on the strand – (built) the temple of the body – (of) fish".



27. Truth. "The outward shape of the creature – (is) transmitted (by means of) the replication of strand".

Let us notice that the author of the disk supplemented the sign of "skin" with an imprint of the forked strand placed underneath it! In this way he placed an emphasis on the importance of recording and its replication in the process of transmitting genetic traits, notwithstanding the precise extent of his understanding.

The presence of this forked sign and in this specific place strongly supports my supposition that the inscription is not a writing but has to be read as pictograms of biological meaning.



28. Truth. I consider the first sign to be a "child" whilst the third one, that of a slender stem, depicts the idea of "growing" so the whole 28. Truth is:

"The child – (owing to) the union of the Heavens with Earth – grows – (to become) the adult Man".



29. Truth. "The living being grown from the living world – (is in effect) a maternal – primeval energy of the Universe (which) – (assumed) the shape of a creature".

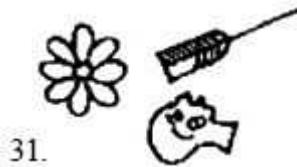


30.

30. Truth. "Maternity – (involves) the phenomena of division – (and) the replication of the strand – (to create of the) invisible grains of matter – a Man".

Here the inscription of the first side ends so let us move to the other, noting the continuity of the numeration.

THE SECOND SIDE OF THE DISK



31. Truth. The second sign is a dividing cell. Yes! Let no one be mistaken by the drawing of a bald head! It is not the cell that was placed on the cheek of some, egyptian style shaved, priest's pate. On the contrary! It is the contour of the pate that was added to the scheme of a dividing cell.

In ancient Mexico two joined pearls were used to symbolize the phenomenon of duality (i.e. cell division) when fertility and procreation were under discussion. But there are examples from less distant places. In what is today Iraq, formerly Mesopotamia, at the locality of Tell Brak a surprising collection of figures dated about 3000 years B.C. was found. Due to their unusual shape their discoverer, prof. Mallowan, called the ruins Temple of Eye and ascribed it to the Goddess of Fertility.

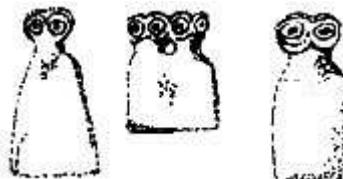


Fig. 8. Ceramic effigies of dividing cells: two and four, Tell Brak, Iraq.

But really, it is not about the eye when fertility is talked about! In my opinion we are actually dealing with effigies of dividing cells: two and four. Similar to the one on the disk (see also 37. Truth) they seem to represent cells with a narrowness in the very act of division which is the quintessence of fertility. It was the addition of postments which changed cells into eyes thus endowing the figures with anthropomorphic traits.

Returning to our sign, it has to be said that this head does not yet exist. It is going to be the result of a whole series of egg divisions and that is why I read the sign as: "the egg capable to divide, an origin of Man".

The third sign is a feather, a symbol closely related to signs of a bird in flight (37. Truth) and of a bird sitting on the ground (15. Truth). The first one expresses the solar energy and the second one depicts the same energy but already transmitted to the earthly organisms. This third one, the feather, could possibly represent the portion of energy which has been incorporated in the individual creature. So I read: "incorporated portion of solar energy". And the whole:

31. Truth: "The sun, holder of radiating energy, nourishes – the dividing egg, an origin of Man – (who is therefore) an incarnated portion of solar energy".



32. Truth. I read it as a continuation of the former 31. Truth: it is performed by dint of a **stepping** (from cell to cell) – **matter organising rod**"



33. Truth. Identification of the first sign does not leave any room for doubt: it is a fragment of the Tree of Life, one of those universal symbols spread widely over time and space. The Tree imagines what we call today the organosphere, or, living organisms of the world looked at as a whole. In ancient México the stylization of these Trees was aimed at depicting the various properties of the life processes e.g. the involvement of DNA's double spiral or cells as fruits of the Tree. A similar meaning is attached to the disk's sign. It should be looked at in the form of a letter H.

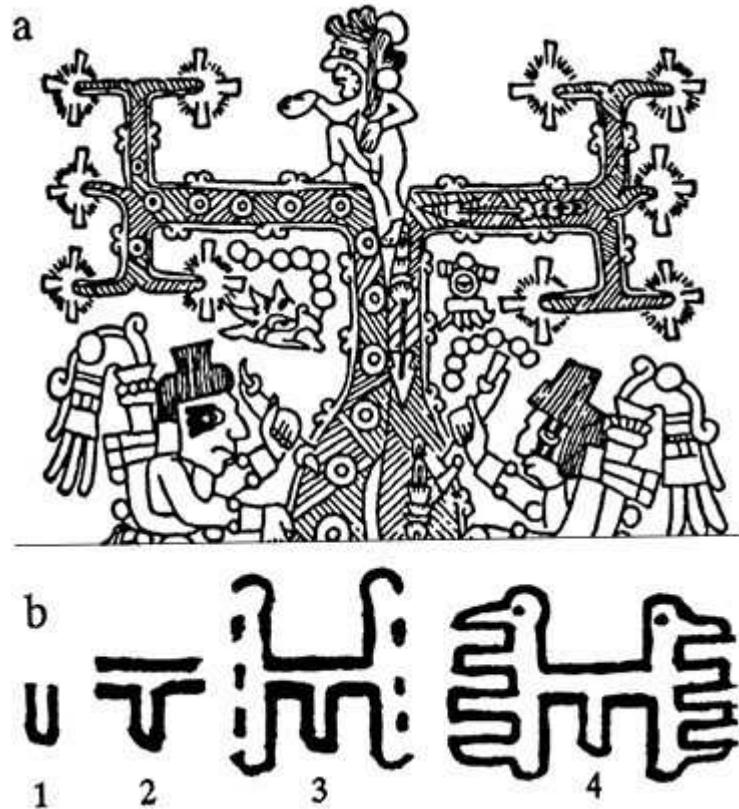


Fig. 9. (a) Mexican version of the cellular theory of life: the Tree of Life made of cells gives birth to the Man.
 (b) A similar Tree depicted on the Disk. Bird's heads added associate The Tree with the Sun-Eagle.

In the centre we see the trunk of the tree which ramifies into two branches, going left and right. Each of these branches forks into a further two branches, each going up and down. Then these each give birth to two horizontal ones. In this way, from one trunk, we arrive at eight descendant outgrowths to illustrate the rule of the growth of all organisms by divisions of cells and "separation" of progeny from maternal beings.

Let us read: "The Tree of Life of all creatures, growing through duplications" and the whole:

33. Truth: "(from) **The Tree of Life – grows – the being – (assuming its) outward shape –** (in the likeness of) **the outward shape** (of maternal being) – (built of) **the invisible grains of matter – Man**".

34. Truth. This is a repetition of the 31. Truth.



35. Truth. The second sign which resembles letter "y" appears only on this, the second, side of the disk. However, the sign "Y", used exclusively on the first side, is not seen. This leads me to assume that only the stamp was replaced but engraved in a slightly different form though expressing the same idea of "replication of the strand" (see 5. Truth). Let us try to read:

35. Truth: "The living being (grows) – (by dint of) of the replication of the strand – (and thanks to) the union of the Heavens with Earth".



36. Truth. "The stepping – from cell to cell, matter organising rod – (of) the invisible grains of matter – (builds) a Man".



37. Truth. The third sign is one of those birds which in their majestic flight emerges from the blue sky. It was the reason why in ancient México the eagle personified the Sun, and at the same time was a protector of the sign of the cell (Fig. 10) and of the strand of the double spiral of DNA, two structures nourished by its energy. And here is a bird on the disk again, associated with the scheme of a dividing cell and connected to it by a short line. There is a serpent-strand at its side as well! It is difficult to overestimate the importance of this fact! Let us remember: a bird's egg does not divide!

There are cells hidden in the egg, invisible to the eye, which divide and create the embryo. If the author of the disk drew the egg doubled, then it means rather that he had in mind the way we see under a microscope the generative cell in the very act of division.

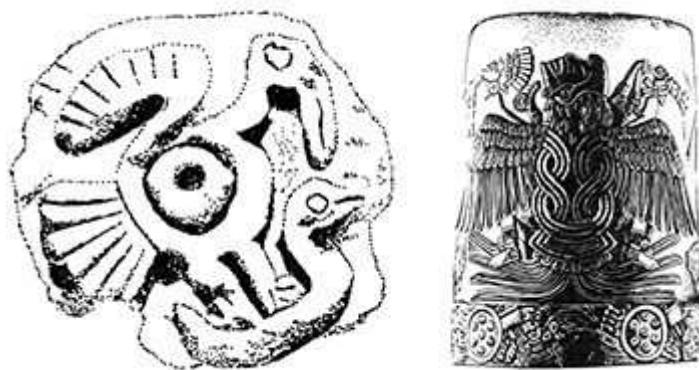


Fig. 10. (left) The Eagle-Sun as protector of a cell (trunk) with serpent in claws. Aztec (right) Allegory of Man's origin. His head emerges from the beak of The Eagle-Sun, protector of a double helix (trunk), Aztec battle drum.

The connection between the eagle and a cell could not only attest to the transmission of energy but could also be an indication that the first eggcell originated out of the Earth, in outer space, which is in full accordance with a number of myths. Usually, such a cosmic origin is indicated by the presence of a heavenly serpent. And here it is: the sign of the descending serpent precedes the sign of the bird and cell!

Such effigies were quite common in ancient Egypt (Fig. 11). Here is the heavenly falcon which emanates sun rays or the living energy stylized in the form of hieroglyph *a n k h* denoting "life". The transmission watched over by a vulture and a serpent is addressed to the dead body of Osiris in order to bring it back to life.



Fig. 11. The heavenly falcon transmits its vital energy (signs ankh) to the dead body of Osiris. Egypt.

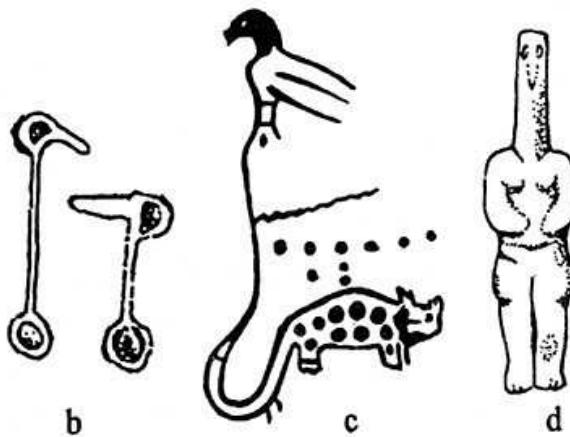


Fig. 12. (a) Paleolithic drawing of the heavenly bird connected to the earthly rod. Lascaux, France. (b) Magdalenian drawings of heavenly birds connected to earthly cells. Italian Alps. (c) Sun-eagle transmits its energy to the earthly jaguar. Perú. (d) Heavenly bird connected by the column of neck to the human being. Greece.

We owe special attention to this drawing which identifies roots of this knowledge some five thousand years ago. It is a paleolithic rock drawing belonging to the magdalenian culture and found in the cave of Lascaux, southern France (Fig. 12a). It depicts a bird connected to a rod by a descending line. The accompanying sketch of a man attests the phallic-fertility context of the whole scene. This is nothing out of the ordinary until we realise that the rod might be of the chromosomal kind! There are tens of other rock paintings, e.g. the magdalenian ones from the Italian Alps which present symbols of power – so called bird-head axes. Here, the heads of birds are connected with the cell sign (fig. 12b). It seems that we know enough now to decipher the

symbol as: "the egg, nourished by the solar energy, capable to divide itself". Then, the whole sounds:

37. Truth: "(Made of) invisible grains of matter – arrived from the cosmos – an egg nourished by the solar energy, capable to divide".

38. Truth. I leave it undeciphered.



39. Truth. The central pictogram, the egyptian hieroglyph *achet*, meaning "horizon", divides the 39. Truth in two halves. It is a meaningful division! It suggests, that signs situated on its left side depict the transcendental reality, while these on the right belong to the material world. Let's try therefore to read the whole according to this supposition. It seems that we have to deal here with resemblance to the Plato's concept of ideal forms existing in the transcendental sphere and serving as a pattern for material forms. It is convergent also with hypothesis forwarded by a biologist, Rupert Sheldrake, that of morphogenetic patterns, which act behind space and time and are forming shapes of nature. So or so, it is a fact, that microbiologists did not find genetic record of the shape of organisms. It is known only that specific sets of genes are "resonating" with specific shape patterns of unknown nature and location.

39. Truth: "Spiritual pattern of the being's shape – animated with the life impulse – (fed by) solar energy – is born – (as a) material shape – (made of) invisible grains of matter – a Man".



40. Truth. "Arrived from the cosmos – an egg, nourished by the solar energy, capable to divide – (used) invisible grains of matter – (to make) a Man".

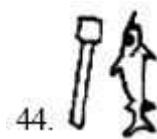
41. Truth. I leave it undeciphered.



42.

42. Truth. "The life goes on – (owing to the unceasing) **union with Heavens** – (where from) **the portion of solar energy – flows** (down to the Earth) – (to assume) **the outward shape – (of) Man**".

43. Truth. This is a repetition of the 40. Truth.



44.

44. Truth. "The union of the Heavens with Earth – (created) **the fish**".

45. Truth. This is a repetition of the 33. Truth.

46. Truth. This is a repetition of the 40. Truth.

47. Truth. This is an undeciphered repetition of the 41. Truth.

48. Truth. This is a repetition of the 42. Truth.

49. Truth. I leave it undeciphered.



50.

50. Truth. "The Sun, nourishment of Life – transmits (to the Earth) – **its energy** – (which, with participation of) **the invisible grains of matter – (builds) a Man**".



51.

51. Truth. The third sign, that of the twin rods, continues the theme of "the replicating strand" of DNA and of a "stepping" rod of the chromosome. In this instance it presents the property of a chromosome to generate its own twin copy in order to double the genetic information before division of the cell. Effigies of such bivalent chromosomes were worshipped in Mesoamerica where "walking" legs (like on the disk!) were added to the bivalents in order to depict a chromosome's ability to move to descendant cells (fig. 13a). Here (fig. 13b) from the tomb of Tutankhamon, is a bivalent chromosome too which is placed on the head of a goddess. What is more, (fig. 13c), signs identical to the mexican ones and associated with signs of cells, survived on the Etrurian crater from the III century.

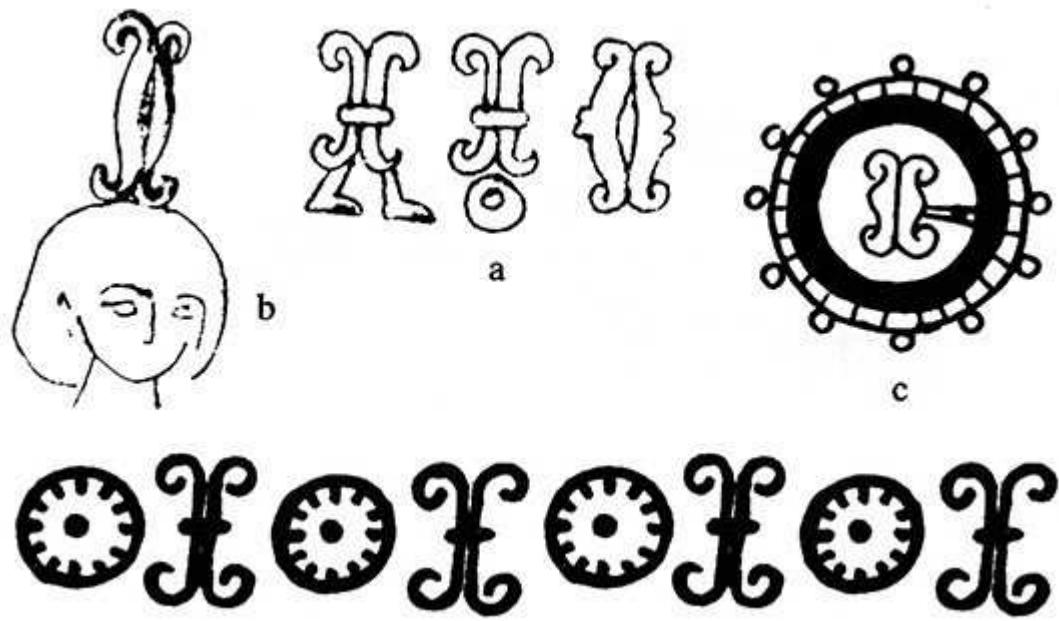


Fig. 13. (a) Signs **ollin** of duplicated rods associated with symbols of cell and walking legs. México. (b) Identical sign on the head of an goddess from the tomb of Tutankhamun. Egypt. (c) Drawing of a cell with bivalent chromosome in the nucleus. Drawing from the mexican codex. (bottom) Similar drawing on the Etrurian crater.

I read the sign as "the duplicating rods" which express the importance of the phenomenon of chromosome's replication. The whole sounds:

51. Truth: "The Maternity – (involves) the phenomena of division – (of) the reduplication of rods – (and of) the stepping (of structures and patterns from parental to progeny organisms)".



52. Truth: "The being, grown from the living world (and growing) – (by dint of) the strand's replication – (as well as) the duplication of rods (built of) the invisible grains of matter – (it is) the Man".



53. Truth: "(Each) being grown from the living world – (has its origin in the once) arrived from the cosmos – egg, nourished by solar energy and capable to divide".

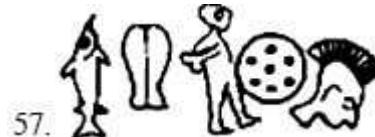


54. Truth: "... – life, going on – (in) the woman's body – (makes use of) the invisible grains of matter – (to build) a Man".

55. Truth. I leave it undeciphered.

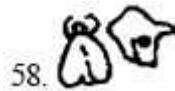


56. Truth: "The invisible grains of matter – (and) maternal – primeval energy of the Universe – (create) shape of creatures".



57. Truth. The third sign shows a man with his hands as if bound behind his back. I assume it expresses an idea of "imprisoning" or better, "binding", to mean chemical bonds as the sign is associated with that of "grains of matter". So I read:

57. Truth: "The fish – (by dint of) the phenomena of division – (and) binding – (of) the invisible grains of matter – (transformed itself into) a Man".



58.

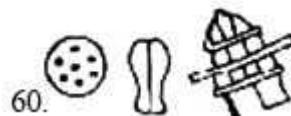
58. Truth. I read this as a continuation of the preceding 57. Truth

"(Similar is the origin of) the insect – (and) the beast".



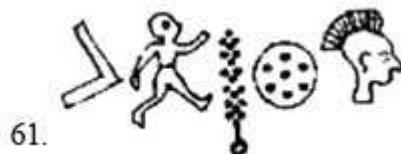
59.

59. Truth. "The maternal, – primeval energy of the Universe – (created) the beast"



60.

60. Truth: "The invisible grains of matter – (and) the phenomena of division – (are building) the temple of the body".



61.

61. Truth: "Life is going on – (by dint of) the stepping – from cell to cell rods, capable to organize matter – (building of) the invisible grains of matter – the Man".

Here the inscription on the disk of Phaistos ends. I am aware of many faults in my incomplete reading. Nevertheless, I think it points to the proper direction for future studies.

Let us now see how the inscription sounds when read as a whole and stylized as closely as possible to present day language. This edition will be different from that of the fragmented translation and I have allowed myself some abridgement since the "syntax" of the inscription is different to that of the English language. For the sake of a fluent translation, I have changed the reading order of some signs in the Truths.

INSCRIPTION ON THE DISK OF PHAISTOS

SIDE ONE

(1) There was at the beginning the maternal, primeval energy of the Universe which (2) flowing from the Heavens, created on Earth insects and other beasts. (3) This maternal union of the Heavens with Earth also created a being, grown from the living world and born from a woman: Man. (4) (...)

(5) The creative power, which by dint of the process of reproduction creates animal, first of all manifests itself in the replication of the strand (*biol.: DNA*). (6) The temple of the body, in which life goes on thanks to the union with the Heavens, serves the ongoing maternity. (7) It is the maternal, primeval energy of the Universe which is the mother of all life.

(8) But also each being, grown from the living world, lives to serve the ongoing maternity. (9) The flow of energy from the Heavens to Earth created insect, one of the outward shapes life assumes. (10) The creative power, which by means of the process of reproduction creates animal, manifests itself first of all in the replication of the strand. (11) But it is the maternal, primeval energy of the Universe that creates animal. (12) It acts by means of the cell residing rod (*biol.: a chromosome*) that is empowered to build the animal. (13) The process of reproduction is also involved. (14) (...)

(15) The fish emerged from the water and as a portion of solar energy incarnated as a living being transformed itself (*biol.: evolved*) into woman, mother of Man. (16) A similar passage (*biol.: evolution*) took place and resulted in the transformation of fish into a land animal. (17) Even though the individual life of an animal is limited by birth and death (18) it survives as a living being, which by dint of the strand with recording (*biol.: DNA*) reproduces its own temple of the body in the form of a progeny animal.

(19) The walking on the sky sun, nutrition for life, radiates its energy which, flowing down to the Earth, assumes the shape of a creature. (20) In addition, the phenomena of duplication of

structures together with the process of reproduction, which once upon a time arrived from the cosmos, create Man.

(21) The being, grown from the living world and by dint of the phenomena of duplication of structures builds its temple of the body, is in this way servicing the ceaseless creation of life. (22) (...) (23) It is life which has given rise also to Man's tool by utilising the stepping from cell to cell and the matter organizing rod (*biol.: a chromosome*). (24) But before that, the fish had to emerge from the water, by way of the same rod.

(25) The physical body of Man which is associated with the three souls and living by reason of the union with the Heavens is mortal. (26) These are the invisible grains of matter which according to the record on the strand (*biol.: DNA*) are building the temple of the body of fish. (27) The outward shape of the creature is transmitted by means of the replication of the strand (*biol.: DNA*). (28) To become an adult Man the child grows owing to the union of the Heavens with Earth. (29) Each living being, grown from the living world, is in effect a maternal, primeval energy of the Universe which assumed the shape of a creature. (30) The ongoing maternity uses the phenomena of division (*biol.: of cells*) and of replication of the strand (*biol.: DNA*) in order to build a Man of the invisible grains of matter.

SIDE TWO

(31) The sun, source of life and holder of a radiating energy, nourishes the dividing egg which is capable of creating Man as an incarnated portion of solar energy. (32) This is performed by means of the stepping from cell to cell rod (*biol.: a chromosome*). (33) As a living being Man grows from the Tree of all Life made of invisible grains of matter and shaped in the likeness of the parental shape. (34) Yet, as he originated from the dividing egg, nourished by the solar energy, he is an incarnated portion of the sun.

(35) The living being grows by dint of the replication of strand (*biol.: DNA*) and due to the union of the Heavens with Earth. (36) This replication (*biol.: of DNA*) is followed by the stepping of the rod (*biol.: chromosome's*) from cell to cell and the building of the Man of the invisible grains of matter. (37) The first egg capable of division was made of the same grains which arrived from the cosmos nourished by solar energy. (38) (...)

(39) Such a Man, made of the invisible grains of matter, is nothing but a shape of living solar energy that gives birth to a similar shape. (40) His first origin was the dividing egg nourished by the solar energy which arrived from the cosmos. (41) (...) (42) From this moment onwards Life goes on, owing to the unceasing union with the Heavens where the portion of solar energy flows from and assumes the outward shape of a Man. (43) It originated in the cosmos from whence the first dividing egg came.

(44) The union of the Heavens with Earth created fish at the beginning. (45) And then the Tree of all Life gave rise to the being shaped in the likeness of the parental shape and built by the invisible grains of matter – Man. (45) But it is emphasised that he originated in the cosmos from whence the first dividing egg came and, nourished by solar energy, has built Man's body of the invisible grains of matter.

(47) (...) (48) From this moment on life continues owing to the ongoing union with the Heavens from where the portion of solar energy flows and assumes the shape of Man. (49) (...) (50) It is the sun, nourishment of Life, that transmits to Earth a portion of its energy in order to form Man of the invisible grains of matter.

(51) The ongoing maternity uses the phenomena of division, of duplication of rods and of the stepping of structures and patterns from parental to progeny organisms. (52) The being, grown from the living world and made of the invisible grains of matter, becomes Man by dint of the strand replication and of duplication of rods. (53) But its true origin is in the dividing egg nourished by solar energy and once upon a coming from the cosmos. (54) Life going on within woman's body builds a Man of the invisible grains of matter. (55) (...) (56) The invisible grains of matter, animated by the maternal, primeval energy of the Universe, form the shape of a creature.

(57) The fish, by dint of the phenomena of division and the binding of the grains of matter (*biol.: chemical bonds*), became a Man (*biol.: evoluated into*). (58) The origin of the insect and the beast is similar. (59) However, the beast's genuine origin is in the maternal, primeval energy of the Universe. (60) Invisible grains of matter and the phenomena of division are building the temple of the body. (61) Life is going on by dint of the stepping from cell to cell rod, building of the invisible grains of matter, the Man.

THE END

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ABOUT THE AUTHOR

Writer, speleologist, explorer, researcher of the mysteries of the past, educated as an architect.

Member of The Explorers Club, New York, Polish Chapter.

He lead expeditions into the caves and to the mountains of Europe, the Andes of Perù and Chile, the mountains and jungles of México and Cuba, co-discoverer of the quartzite caves on the virgin plateau in the Amazon.

Co-leader of a series of paleontological and geophysical expeditions of the Polish Academy of Sciences to the Spitsbergen and the Gobi Desert, as well as US Environmental Protection Agency expeditions to the glaciers of the Himalayas, Ruvenzori mts., Alaska, and Spitsbergen.

Author of over 30 books – young readers' novels, science fiction, literary accounts on exploration, essays about Mesoamerican and Mediterranean archaeology – published in 1.6 million copies in four languages. Laureate of the UNESCO's IBBY award.